विद्यापति-गीत-संग्रह

OR

The Songs of Vidyapati

Edited by

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PREFACE

I do not propose to offer an apology for bringing out the present edition of the poems, rather lyrics, of Vidyāpati, the most illustrious poet of my mother-tongue, Maithili, even in the face of good many editions that are available in the market. It is for the first time that an attempt has been made to base an edition of these poems on the famous Nepal manuscript exclusively. Although this manuscript was utilized in the past by Sri Nagendra Natha Gupta and Sri Khagendra Natha Mitra, and recently Dr. Biman Bihari Majumdar has used it for his scholarly edition. In spite of this even a casual reader will find that the text as presented in the present edition differs significantly from those found in others, and I claim that I have followed the manuscript more faithfully. It is hoped that the present edition along with that of Pandit Shivanandana Thakur will constitute a sure ground for an exhaustive edition of the Maithili writings of the great poet from the point of view of linguistic studies.

I have nowhere tried to force my own ideas with regard to either language, arrangement or interpretation. I have reproduced the text in the form I found it in the MS. and followed its arrangement with this exception that I have excluded the writings of other poets and the incomplete poems. I have not followed either the chronological order or the order adopted by savants who find in these songs the gospel of Vaiṣṇavism. I have translated them into English as literally as I could and I must confess that the readers will not find in it the literary embellishments that are usually noticeable in other editions. My purpose has been to present to the readers reliable texts with translation and to give them an opportunity of understanding and interpreting these poems according to their likings.

The edition of Dr. Majumdar came into my hands when the text was already printed and the introduction was also nearing completion. Had I got it earlier I do not doubt my edition would have been a bit better, because in so many places I have found that Majumdar has made the meaning clearer than I have done.

I regret very much that so many obvious errors escaped my notice and, while pleading guilty, I take this opportunity of requesting the kind readers to favour me with their criticisms which I shall duly acknowledge in the second edition.

Banaras **Subhadra Jha**
14-8-54

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INTRODUCTION

MITHILĀ

Vidyāpati is the most popular poet of Mithilā. His poems, that are written in the Maithilī language, are sung by the people in general not only in the areas where this language is spoken, but also in the neighbouring states of Bengal, Assam, and the Uttar Pradesh in India In matter of popularity our poet is next only to Tulasīdāsa, the author of the Rāmāyana written in the Avadhī language, among the writers in modern Indian languages; nay, in one respect the popularity of Vidyāpati surpasses even that of Tulasīdāsa, inasmuch as the latter attracts readers only in the areas where Hindī is current, either as the spoken or the literary language, whereas, Vidyāpati is read throughout the four different language areas, namely those of Assamese, Bengali, Hindī and Maithilī

All the readers of Vidyāpati do not hold similar views about him. In Bengal and Assam, particularly in the Vaisnava circles, he is considered to be a Vaisnava and writer of songs dealing with Vaisnava themes. In Mithilā he is generally believed to be a writer of songs that are fit to be sung on festive occasions, particularly marriages, and of the prayer hymns dedicated to Śiva. In the Hindī reading circles he is a great poet, an erotic writer, and according to some, a believer in mystic ideals and a Vaisnava according to others.

Vidyāpati was born in the 14th century A. D, and he lived upto the middle of the century that followed in Mithilā This Mithilā is a plane land and is known as Tirhut also. It forms the north-eastern part of the state of

Bihar, and a part of it is included in the Nepal territory. It has been a great seat of learning and culture from a very ancient time, and even now occupies a prominent position in Indian literature and legends.

Bālmīki, in his Rāmāyana, refers to it as the place of marriage of Rāma, an incarnation of Viṣnu. From this source all that we learn about the location of Mithilā is that it was situated to the north of the Ganges. According to Brhadviṣnupurāna it is bounded on the north by the Himālayas and on the south, the east and the west by the rivers, the Gaṅgā, the Gandaka and the Kośī respectively. From the same source we gather that its another name was Tīrabhukti which has become Tirhut in modern times[1]. The Trikānda-śesa-kosa designates Tirhut by another name, that is Licchavi. [cf. tīrbhuktistu licchaviḥ].

None of these three names, referred to above, are found in the Vedic literature In the Śatapatha-Brāhmaṇa this country is mentioned as Videha The name of the king who got it aryanized was Māthava or Mādhava. His descendants were designated as the Janaka-videhas We learn from the Brhadāranvakopanisad about the holding of the assemblies

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1. gangāhimavatormadhye nadīpañcadaśāntare
   tairabhuktiriti khyāto deśaḥ paramapāvanaḥ
   kauśikīntu samārabhya gaṇḍakīmadhigamya vai
   yojānāni caturvimiśad vyāyāmah parikīrtitaḥ
   gaṅgā-pravāhamārabhya yavadhaimavatam vanam
   vistāraḥ ṣodaśaḥ prokto deśasya kulanandana
   mithilā nāma nagarī .. . .

"Between the Himalayas and the Ganges, intercepted by fifteen river lies the most holy land knows as Tairbhukti: beginning from the Kośī running up to the Gaṇḍakī, its length is declared to be 24 yojanas, i. e. 192 miles, beginning from the stream of the Ganges extending upto the Himalayan forests, its breadth is 16 yojanas, i. e, 128 miles, There is situated the city of Mithilā.,....,..,"

of the learned people in the court of Janaka, convened for the discussion of the principles of the Vedānta Philosophy. In such assemblies there came scholars from the farthest parts of India. Of all such scholars it was Yājñavalkya, a priest of the royal family of Mithilā, who was declared to be the most learned. In these assemblies, even women, namely Maitreyī and Gārgī, participated in the discussions of the most abstruse subjects.

The materials that are available or that have come to light are not sufficient for construing a systematic history of Mithilā. We find references scattered here and there in the Sanskrit and Pali literatures that enable us to form some definite ideas about the great personalities and the institutions existing in different times in this country. The foremost of such high personalities was Yājñavalkya. He was the author of the Yājñavalkyasmṛti that became the basis of the Mitākṣarā school of usage. We do not know if the author of this Smṛti was the same as the great philosopher of the court of Janaka. The time of Yajñavalkya is given by Macdonell as the 5th century B. C.[1] The existing recension of the Yājñavalkyasmrti is, however, assigned to a period between the first and third century A D.[2]

In the Mahābhārata it is mentioned that Mithilā had been conquered by Bhīma and that its king Kṣemadhūti had fought against the Pāṇdavas. Both Kṛṣṇa and Baladeva are reported to have come to Mithilā in search of the syamantaka jewel. It was here that Duryodhana and Bhīma received training in *gadāyuddha* [fighting with a mace]. The village

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1. History of Sanskrit Literature, 1905, pp. 202 ff.

2, Ibid.

For Yājñavalkya's association with Mithilā, cf. also mithilāsthaḥ sa yogīndraḥ, the opening stanza of the Yajñavalkyasmṛti.

Balâina, in the district of Darbhanga, is said be the place where Baladeva trained his these illustrious disciples.

Vaiśālī, which forms a part of Mithilā, was very well known during the Buddhist period. It was the seat of the first republican government of the Licchavis. Buddha marched through Vaiśālī on his way to Kusīnagara. This became a stronghold of Buddhism. It was here that Buddha founded the order of the nuns After Buddha died the Licchavis burnt all the books that dealt with the Brāhmanical religion. It was here that the second council of the Buddhists is said to have been held to settle a dispute between the two sections of the Buddhists 118 years before the coronation of Aśoka,

Mithilā was the place of birth of Mahāvīra, the last Tīrthankara of Jains This great religious preacher is very often referred to as Vaiśālīya.

The Maithilas who had not embraced either of the two newly propagated religions were not tolerant, nor were such the Buddhists and the Jainas. The followers of one faith openly decried the faith of the others. According to the testimony of Huen-T-Siang Tirhut formed a part of the empire of Harṣavardhana in the 7th century A D. We learn from the same authority that the people of Vaiśālī were fond of learning and religious pursuits. Another Chinese traveller who came to Mithilā in the same century was Yi-T-Sing. He found that Buddhism was in actual practice here.

We have no further information as to what happened to the Jainas and the Buddhists living in Mithilā in the subsequent period.

When Harṣavardhana died [648 A. D.] his Brāhmaṇa minister Arjuna usurped the throne and attacked a mission which was on its way to Kannauj from the Chinese emperor. The leader of the mission, Wang-Hiuen-Tse with

some of his colleagues, escaped into Nepal; of course, some of them were killed. When the king of Tibet came to know of it he sent a strong army to invade Tirhut, a territory of Arjuna. This Tibetan army was helped by the Nepalese. Arjuna was defeated in the battle and the whole of the eastern-central India passed under the administration of the Tibetans.

The Tibetans were expelled from Mithilā and, as a matter of that, also from Nepal in 703 A. D. This was determined by E. H. Parker in his History of the Tsang Dynasty of China. Sylvan Levi is of opinion that the foreign rule over Nepal, and by inference, also over Mithilā, ceased in 897 A.D., the epoch in which the Nepalese Era might have been promulgated to mark the time when Nepal threw off its allegiance to the alien governors.

Towards the middle of the 9th century A. D , it appears probable, that Gopāla, the founder of the Pāla dynasty in Bengal, excercised some influence over Tirhut.[2] Later towards the beginning of the 10th century Yaśovarman Candela is recorded to have invaded Mithilā as well as Bengal[3] In 1076 samvat, i. e. 1019 A. D. one Gāngeyadeva is recorded to have been ruling over Mithilā and Bengal jointly. This Gāngeyadeva might have been the one mentioned by Alberuni, as the ruler of Dahal, in 1030 A. D.[4]

In the years that followed Mithilā got divided under two administrations. [1] the western part of Mithilā with Nepal Tarāi under the Karṇāta kings and [2] the eastern part of Mithilā with Bengal under the Senas. The former

1. Le Nepal, Vol II, p. 182.

2. Epigraphia India, Vol I pp, 122 ff,

3, Indian Antiquary Vol, VII, p. 91. and Vol. XIII, p. 414.

4, E, C, Sachaw—Alberunis's India, Vol. I p. 202. and also H. P. Śāstrī's Catalogue of the Palm-leaf MSS, in the Nepal Library. p. 1079, Colophon,

The greatest of the known Maithila writers who followed him was Gaṅgesa Upādhyāya. He flourished in the 12th century A. D. He was the father of the Neo-Logic of the Indians, known as 'Navya-nyāya. His work is Tattvacintāmani. It was this Neo-Logic that made Mithilā the favourite place of the Bengali scholars in centuries that followed for perfection of their study.

Smrti was developed especially among the Maithila Panditas They developed their own school of Law. They turned their attention to the writing of the various texts meant to serve as manuals for observances of rituals and festivals. The first of such writers, as far as known to us, was Gaṇeśvara He was the author of Āhnikoddhāra, dealing with the daily duties of a Brāhmana, Gayāpattalaka, dealing with the rites that one performs at Gayā for the well-being of his dead relations, and Sugati-sopāna, dealing with the various kinds of gifts. He was a minister of Harisimhadeva, [1324 A.D]

Ganeśvara was followed by his nephew Candeśvara. He was a minister of Harisimhadeva and had won for his patron great battles in 1314 A. D. He was the author of Smrti-ratnākara, a work divided into seven parts The first part is Krtyaratnākara, on fasts, festivals, and their appropriate times The second part, Gṛhastharatnākara deals with duties of a house-holder. The third part, Dānaratnākara, is devoted to various kinds of gifts, the fourth part, Śuddhiratnākara deals with purification; the fifth part, Vivādaratnākara treats Civil and Criminal Laws; the sixth part is Vyavahāraratnākara dealing in legal procedure and evidence, and the last one is Pūjāratnākara, a treatise on the different forms of worship. He had compiled also Kṛtyacintāmani, being discussions of religious observances, based on the principles of astrology, and Śiva-vākyāvalī, devoted to Śiva-worship. Rāmadatta was a son of Gaṇeśvara. He

compiled the Daśakarmapaddhati, the manual of the ten Saṁskāras of the twice-born, and the Dānapaddhati, a manual of gifts Harinātha Upādhyāya and Vīreśvara, both were ministers of Harisimhadeva [1324 A D]. The former was the author of certain works on Smrti which are not available in their complete form. But he has been quoted as an authority by Raghunandana, a Bengali scholar. The latter was the author of the Chāndogya-daśa-karma-paddhati. In Mithilā even upto this day Vīreśvara and Rāmadatta are followed in celebrations of marriages and other rites. Vīreśvara got a work entitled Ratnaśataka compiled by one Jīveśvara Upādhyāya. This book is in the possession of Pt. Babuā Miśra, of village Koilakh, in the district of Darbhanga. Ganapati, the father of Vidyāpati, was also a minister of Ganeśvara, the elder brother of Deva Siṁha. Ganapati was the author of Gaṅgābhaktitaraṅginī

Besides Smṛti and Philosophy, the Maithila scholars devoted their attention also to erotic compositions Bhānudatta wrote Rasamañjarī in the 13th century. There lived in Mithilā, Govardhana, the author of the Āryā-sapta-śatī. He is referred to by Jayadeva, the author of Gītagovinda, as a great writer. Both of them lived in the court of Laksmansena [12th century A. D.]. Jyotirīśvara, the author of Varnaratnākara was also a writer of the works with erotic themes, namely Pañcasāyaka and Dhūrtasamāgama.

From what we have seen above it appears that Mithilā was chiefly influenced by the Smārtas, i. e. those who follow the Smrtis for worship and conduct of life. We do not know if there were Vaisnavas living before the time of Vidyāpati there. Among his contemporaries there are two personalities who were Vaisnava no doubt. One was Ratnapāṇi, the author of Krsnārcana-candrikā. A copy of Dānavākyāvali of Vidyāpati was presented to him by somebody in the

341 L. S [1] The other famous Vaisnava leaving in Mithilā in that age was Visnupurī, the author of Bhaktiratnāvalī[2].

But there lived also the people who were devoted to other gods as well during the time of Vidyāpati. Thus Vīra Simha the elder brother of Kīrti Simha, is referred to by Vidyāpati as a devotee of Śiva[3]. Dhīra Simha, another patron of Vidyāpati, is referred to in Śetudarpanī of Varāha, a commentary on Setubandha, an epic written in the Prākrit language, as Śivabhaktiparāyana, devoted to Śiva [4]. Bhairava Simha is mentioned as devībhaktiparāyana, or a devotee of Śakti by Vidyāpati in his Durgābhaktitarangiṇī. Narasimha, the father of Bhairava and Dhīra, got constructed a temple of the sun [see below-Date of Vidyāpati]. Thus we can see that the members of the same family showed their extreme devotion to the different gods None of them might have been exclusively devoted to a single one of them.

At Banaras, in about the same period, there took place a religious revival under the leadership of Kabīradāsa. The followers of Kabīra made the language of the common people the vehicle of their expression There were the poets who were composing songs in the current languages on erotic themes mostly with the aim of pleasing the kings.

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1. varṣe gauḍamahībhujah śaśi-sarinnāthāgni-cihne śucāu.. .... etatpustakamuttama . ... govindārcanatatparāya bhavate Śrī ratnapānestute

"O Ratnapāni, you who are engaged in the worship of Visnu, may this book be yours, in the year 341 of the Gauḍa king."

Cf also Manomohan Chakravarti in J. A, S, B, (New Series)—Vol, XI, p. 422.

2, Published by Dr. S K Dey, Calcutta, and also from Banaras and Allahabad.

3. candracūḍa-carana-seva—śrīmadvīrasiṁhadeva, "Vīrasiṁha was a devotee of the god who has the moon over the forehead (Siva)" Kīrtilatā p, 5,

4, The manuscript is preserved in the Raj Darbhanga Library,

In Mithilā it appears that Buddhism had already died out by the time of Vidyāpati. We no more notice the vehement opposition to the Buddhist tenets in the works of the Panditas who flourished during even the century that preceded the advent of Vidyāpati The Brāhmaṇas, as we have seen above, had occupied themselves mainly with the propagation of the Hindu ideals as enunciated in the Smṛtis.

As already noted, by the time of the Vidyāpati Mithilā had come into the possession of Mussulmans But there had been contact with them from an earlier time. The first recorded invasion of this part of India by these foreigners appears to have taken place when one Ghyasuddin, who died in 1227 A. D., invaded it and compelled its ruler to agree to pay tributes Before this invasion Tirhut had been never subdued[1].

It is likely that the Muhammadan rulers of Bengal might have exercised some influence over Tirhut already from before. It is said that Hasmuddin, the 4th Mullik of Lakhanāvatī, Bengal, had received tributes from the Rājā of Tirhut. But the information is not definite. For we learn later that Izuddin-Togril, the 9th Mullik, [1233-1244] A. D.] had invaded Tirhut and carried a large booty[2]. Vidyāpati in his tale "The truthful Hero" tells us that one Narasimha, a prince of the Karnāṭa dynasty of Mithilā, was serving in the army of one Muhammad, the Yavana king of Hastinapur [Delhi], when the latter had a fight with one Kāfara-Rāja, and it was this Narasimha who killed him [Kāfara-Rāja]. This Narasimha is mentioned as the patron of Rāmadatta[3]. Now Rāmadatta was the uncle of Caṇḍeśvara, the minister of Harisimhadeva who disappeared in 1323 A. D,

1. Steward, History of Bengal p. 59.
2. Raverty Translation of Tabacat-i-Naisri, pp. 587 and 737 etc.
3. MS. of Dānapaddhati, India Office MS. No. 1714, p. 550.

and who was the last ruler of the dynasty. So it is just probable that Narasimha was the predecessor of Harisimha or, in any case, not very far away from him. In Dānaratnākara Caṇḍeśvara describes himself as one who had rescued the earth which was overflooded by the *mlecchas*, the Muslims[1]. Jyotirīśvara, the author of Varṇaratnākara, tells us in the introductoy verse of his comedy that his master Harasimha had defeated the Sultan [Surarāṇa].[2]

In about 1323-24 A.D Ghyasuddin, as noted above, ousted the Karṇāta king and made Kāmeśvara, one of the ministers of the king who had disappeared, the titular ruler of Mithilā. Firoz Shah [1351-58A.D.] appears to have annexed Mithilā to his own territory. He issued coins from his mint named Tuglaqpur *urf* Tirhut.[3] The troubles on account of Muslim invasions in Mithilā continued up to the time of Vidyāpati, for we learn that towards the end of the 14th century the kings of Jaunpur invaded and occupied Tirhut and Bihar [4]

The political condition of Mithilā at the time of Vidyāpati was of uncertainty. Everyday some sort of trouble was anticipated. The Hindu kings were often trying to regain their freedom. But it appears that they never succeeded. Consequently the rulers had no time or opportunity to devote themselves to the administration of their territories. They, with a desire in to get more rights or to enjoy sensual pleasures, cared only for their own welfare. The Brāhmaṇa ministers of such kings were mainly interested in the administrative and

1. R. Mitra—Notices etc. Vol. VI. 135, No. 2069.

2. The Dhūrtasamāgamanāṭaka, Calcutta and Bombay. The Calcutta edition has Narasimha for Harsimha.

3. Bourdillon, Catalogue of Coins in Indian Museum, Vol. II. p. 60 No. 12.

4. Riazus Salatin, translated by A. Salam, p. 114 and J. Thomas, Chronicles of Pathan Kings, p. 365.

social affairs. It is demonstrated by the fact, as we have seen above, that it was during this period that so many works on Smṛti were compiled in Mithilā It was during this period that Harisiṁhadeva got organized the *Pañji*, or the genealogical records, of the Maithilā Brāhmanas.

Next to the Brāhmaṇas, the Kāyasthas were the most important people in the country. It is said that when Śivasiṁha disappeared from the field of battle, Amrtakara, a Kāyastha minister of the Rājā, went to Patna and got the matters settled with the representative of the emperor so that Lakhimā, one of the wives of Śivasimha, got the permission to rule over Tirhut. Arrangement for the *Pañji* for the Kāyasthas also was made during the same period as for the Brāhmaṇas.

As specimens, several extracts from the *pañjī*, relevant to the family of Vidyāpati, are given below.

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1. These *Pañjis* are genealogical records Their purpose is to guard against the possibility of marrying a girl who may not be marriageable according to the Śāstra. Harinātha, about whom we have spoken above, by mistake, married a girl who should not have been married to him. Hence under the authority of the then king the *Panjī* was organized. The Śāstra prohibits the marraige with the girls of the following kinds:

1. Sagotra, desceended from the same sage from the father's side:

2. Sapiṇḍa, within seventh direct descent either from the maternal or the paternal side:

3. In any case, related by being upto the seventh from father's side, and up to the fifth from the mother's side in descent:

4. Issue of grandfathers, both maternal and paternal·

5. Daughter of the brother of the step-mother.

There are people who make a special study of the *Pañjis*. They are called *Pañjīkāras*. Their office is held from generation to generation. Before any Maithila Brāhamana or Kāyastha boy can be married the permission of the *Pañjīkāra* must be obtained. This permission is called *asva-jana-patra* A *Pañjīkāra* receives money for preparing *adhikāra-mālā*,

(Budhabāla) Śrīkarasutau Śubhankara-Dālūkau Şūbāsam Helū-dau Harisimhapura nikhutīsam Hīmādu,

(Budhabāla) Śubhankarasūtāḥ Murāri-Kānha-Keśavāh Gadha-Bisa-pīsam Kīrti-dau. Gaḍha-Bisapīsam *Bījī Tripāṭhī Karmādityah* esutau *Sandhivigrahika Devāditya* — Rājaballabha Bahvādityau tatra *Sāndhivigrahika Devāditya-sutāh* Pārnāgārika Vīreśvara-Mahāmahattaka Gaņeśvara-*Mahāvārtikanaibandhika Dhīreśvara*-Bhāṇḍāgārika Jaṭeśvara-Sthānāntarika Haradatta-Sāndhivigrahika Lakṣmīdatta-*T*hakkura-Śubhadattāh. ādyau Nyāyavāsi Tripāṭhi Kāmeśvara-dau; aparau Maharaulīvāsi Mādhava-Bhāgineyau: antyāḥ Mahathāpāṭhaka-vāsi Kārjimāne-dau. *Dhīreśvarasutau Jayadatta*-Kīrtī Gangaurā-Sam Harikeśa-dau. Kīrti-sutau Gañena-Suparau Pāli-Sam Candrakara-dau. Gañena-sutau Indra-Girīśvarau Tisurī-sam Bhaveśvara-dau. Girīśvara-sutau Sucarita-Matīśvarau Sankonāsam Harihara-dau, Mahuā-sam Dhārū, Sahulī-Sankarāḍhī-sam Nayadeva-stataḥ ....

(Panicobha) .. . .Bhagīratha-dau, Raghu-sutāḥ Gangādhara-Somadhara-Mahāmahattaka Candradhara-Nārayana-Pārṇāgārika Haradattāḥ Oyinī-sam Pārṇāgārika Udayasimha-dau. Mahārāja Bhaveśvara-sutaḥ Pārṇāgārika Udayasimhaḥ Māhara-sam Gānga-dau. Pārṇāgārika Udayasimhasutaḥ Kumāra Pratāpasimhaḥ Harisimhapura-Nikhutī-sam Puṣpabhaṭṭaka Sūpana-dau. Gaḍha-Bisapī-sam Mahādeva, Mahāmahattaka

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a list of boys and girls who are eligible for marriage, and also for signing the *asva-jana-patra*.

This *Pañjī*, as will appear from the specimens, contains the names of men only. Formerly it contained, sometimes, the names of girls also. Then there is the name of the village where the ancestors of the particular man were residing, which is often followed by the name of village of residence at the time of recording. Besides, it contains information as regards the father, the grandfathers, etc. of the individual. Some times, it gives the name of the maternal grandfather of the persons whose names are so recorded.

With the help of the *Pañjī* it is not difficult to ascertain the genealogy of any Maithila Brāhmaṇa or Kāyastha. But it is not possible for a layman to handle the *Pañjī*.

The *Pañjī* is maintained upto this day in Mithilā.

In Bengal also *Pañjī* is maintained under the name of *Kulajī*. But the present writer has no information with regard to the way in which it is kept there.

Candradhara-sutāh Divākara-Dinakara-Dūbana-Nonekāḥ Sodarapura-sam Deveśvara-dau, Ghosauta-sam Gunākara. Divākara-sutāh Māne-Dhāne-Bhagīratha-Thakkurakāh Khauāla-sam Buddhināthā-dau Harīamba-sam Bhagīratha-sutau Rāmadatta-Śivadattau Gadha-Bisapī-sam *Jasayī-dau, Jayadatta-sutau* Gaurīpati-Ganpatī, suarī-sam Śiśu-pra Candrakara-dau. Tatra *Ganapati-suto* Rājapandita Maho Vidyāpatih Budhabāla-sam Śrīkara-dau aparāh Śrīkara-sutāh Balahā-Baliāsa-sam Muse-dau Sodapura-sam Jīveśvara. Rājapandita Maho *Vidyāpati-sutau Harapati-Narapatī* Sambuāla-sam Śukla Harivamśa-dau Dīha-Dahībhata-sam Harihara-suta Raghu *Thakkura* Haripati-suto *Basāonah,* Tappanapura Pālisam Bhañosaradau, Daniharāsam Helū *Basāona-sutau Jasayī*-Purusottamau Padmapura-Panicobha-sam Bāge-dau Bāge-sutau Bhānu-Haradattau Māndara-sam Rsi-dau ekambā-Khandabalā-sam Ruda-suta Hore. *Jasayī-sutā* Bachaunīvāsi Bammaniñāma-sam dau.

(Matañonā-Danharā-sam) Gondhi-sutau Kuladhara-Rājadharau.

Śrikrsna (of the Budhabāla family) had two sons—Śubhaṅkara, and Dālu, daughter's sons of Helū, of Sūbā family, and daughter's daughter's sons of Hima, of the Harisimhapura-nikutī family

Śubhaṅkara of the Budhabāla family had three sons—Murāri, Kānha, and Keśava, daughter's sons of Kīrti of the Gadha-Bisapī family: the man to begin with, in the genealogy of the Gadha-Bisapi family was Tripāthī Karmāditya, he had two sons, Devāditya, the minister of war and peace, and Bahvāditva, the favourite of the ruler; of them Devāditya, the minister of peace and war, had Vīreśvara, who lived in the cottage covered with leaves, His Excellency Ganeśvara, the great commentator and jurist, Dhīreśvara, the treasurer, Jateśvara, Haradatta, who had changed his domicile, Laksmīdatta, the minister of peace and war, and Thakkura Śubhadatta as the his sons: the first two were the daughter's sons of Tripāthin Kāmeśvara living in the village Nyāya; the two others were the sister's sons of Mādhava, resident of village Maharaulī, and the remaining ones were the daughter's sons of Kārjīmāne, resident of Mahathāpāthaka. Jayadatta and Kīrti were the sons of Dhīreśvara, and they were the daughter's sons of Harikeśa of the Gaṅaurā family, Bhavāditya's sons

were Gañena and Supara, who were the daughter's sons of Candrakara of the Pālī family. Gañena's sons were Indra and Girīśvara, the daughter's sons of Bhaveśvara of the Tisuri family, Girīśvara's sons were Sucarita and Matīśvara, daughter's sons of Harihara of the Sankonā family. Dhārū was of Mahuā family Nayadeva was of Sahulī Sankarādhī family, thence. .

[Panicobha] daughter's son of Bhagīratha. Raghū's sons, Gangādhara, Somadhara, His Excellency Candradhara, Nārāyana and Haradatta living in the hut covered with leaves, were the daughter's sons of Udayasiṁha, living in the hut covered with leaves, of the Oyinī family. Udayasimha, leaving in a leaf-hut, was a son of the daughter of Gāṅga of the Māhara family. The son of Udayasimha, leaving in a leaf hut, was the prince Pratāpasimha, daughter's son of Puṣpabhaṭṭaka Sūpana of the Harisimhapura-Nikutī family, and the daughter's daughter's son of Mahādeva of the Gadha-Bisapī family. His Excellency Candradhara's sons were Divākara, Dinakara, Dūbana and None, and were the daughter's sons of Deveśvara of Sodarapur, [and daughter's daughter's sons] of Gunākara of Ghosauta Divākara's sons were Māne, Dhāne Bhagīratha and Ṭhakkura, daughter's sons of Buddhinātha of the Khauāl family [and daughter's daughter's sons of] None of the Hariamba family: the sons of Bhagīratha were Rāmadatta and Śivadatta, daughter's sons of Jayasī of the Gadha Bisapī family: Jayadatta's sons were Gaurīpati and Gunapati, daughter's sons of Śiśu, alias Candrakara of the Suarī family: then the son of Ganapati was the great court Pandit Vidyāpati, daughter's son of Śrīkara of the Budhabāla family. The other sons of Śrīkara were the daughter's sons of Mūse of the Balahā-Baliāsa family and daughter's sons of Jīveśvara of the Sondapur family.

The sons of the great Court Pandit Vidyāpati were Narapati and Harapati, daughter's sons of Harivaṁśa of the Sambhuāla family, [and daughter's daughter's sons of]

Supaṭāni Gaṁgaulīsaṁ Bhoge-dau Debe-suto Bhogekah Gaḍha-Bisapī-saṁ Rājapandıt Vıdyāpati dau-aparo Rājanandıtamaho Vıdyāpatı-suto Vācaspatıh Khūṭī Khandabalāsam Thūbe-du, Bhogesutāh Ratana Nandana Kāśī Venīkāh Balāñına-Pālısam Lumbe daú

Raghu, the son of Harihara of the Dīha-Dahibhata family· Basāñona was the son of Harapati Ṭhākur, he was the daughter's son of Bhañosara of the Tapanapura Pāli family [and daughter's daughter's son of] Helū of the Dariharā family. Basāñona's sons were Jayasī and Puruṣottama, daughter's sons of Bāge of the Padmapura-Panicobha family: Bāge's sons were Bhānu and Haradatta, daughter's sons of Rsi of the Māṇdar famıly, [and daughter's daughter's sons] of Hare, a son of Rudara, of the Ekambā-Khandabalā family; the sons of Jayasī were the daughter's sons of ....of the Babhmaniām family, living at Bachaunī ....
[of the Matañonā Dariharā family], Gondhi's sons were Kuladhara and Rājadhara, daughter's sons of Bhoge of the Supatāni Gaṅgaulī family. Bhoge, the son of Debe was the daughter's son of the court-scholar Vidyāpati of the Gaḍha Bisapī family. The other son of the Court-Pandita Vidyāpati was Vācaspati, daughter's son of Raghu, the son of Gondhi of the Khūtī-Khandabalā family, and daughter's daughter's son of Thūbe of the Māndara family Bhoge's sons were Ratana, Nandana, Kaśī and Veṇī, daughter's sons of Lumbe of the Balāñini-Pāli family.........

At the next page has been given the genealogical table of the illustrious family of the greatest Maithilī poet. From it as will as from the extracts from the *Pañjī*, quoted above it will become clear that the famıly had given birth not only to a great poet like Vidyāpati but also to a number of important personalities of Mithilā. Among them was Karmāditya[1], who was a minister in 212 L. S. We know it from an inscription. Devāditya also was a minister. There were

GENEALOGICAL TABLE OF VIDYAPATI

Viṣṇu Ṭhākura
|
Harāditya Ṭhākura
|
(Gaḍha Bisapī-nivāsī) Tripāṭhin Karmāditya Ṭhākura
|
Sāndhi-vigrahika Devāditya prasiddha Śivāditya
|

- Pārnāgārika Vīreśvara
  - Sapta-ratnākara-kāra Caṇḍeśvara
- Mahāvārtika-naivandhika Dhīreśvara
  - Kīrti
  - Jayadatta
    - Gaurīpati
    - Gaṇapati
      - Vidyāpati
        - Harapati
          - Basāñona
            - Jayasī
            - Puruṣottoma
        - Narapati
        - Vācaspati
- Mahāmahattaka-mahāsāmantādhipati Gaṇeśvara
  - Rāmadatta
  - Govindadatta (Govinda-mānasollāsa-kartā)
- Bhāṇḍāgārika Jaṭesvara
- Sthānāntarika Haradatta
- Mudrāhastaka Lakṣmīśvara
- Rāja-ballabha Śubhadā

others who were holding high offices in the government, and there were persons who were great scholars. We have spoken above about the great scholars of Mithilā. It may be noted that so many of them were members of the family of our poet. As regards those who held high offices in the government, we can know about them from the designations that are appended to their names. There were several great saints in the family.

In connection with the genealogy of Vidyāpati it may be added here that there are scholars who believe Jyotirīśvara to be a brother of the grand'father of Vidyāpati. We do not know what was the source of information of Śrī Nagendranath Gupta, who was perhaps the first scholar to make such a statement. We do not find the name of Jyotirīśvara anywhere in the family of Vidyāpati in the *Pañjī*. The extracts, from the *Pañjī*, that we have quoted above, are clear in stating that Vidyāpati's grand'father, Jayadatta, had only one brother, and that he was Kīrti. There is one thing remarkable in the aforesaid statement of Gupta. Therein the father of Jayadatta is not Dhīreśvara, but Devāditya.[2]

This gives a clue to the mistake committed by Gupta. Jyotirīśvara mentions Dhīreśvara as his father and Rāmeśvara as his grand father. If there would not have been the name of Rāmesvara present, one could have been easily led to suggest that Dhīreśvara, the father of Jyotirīśvara, was the same man as the great grand'father of Vidyāpati. But Rāmeśvara has brought in the difficulty. As far as I can see, Gupta removed Dhīreśvara from the genealogy of Vidyāpati altogether and made Jyotirīśvara a relation of Vidyāpati as noted above.

1. The inscription is found in the temple of Tilakeśvara (Śiva) in Village Hābī in the district of Darbhanga. It was read by Thakur. (Vide his introduction to Vidyāpati, pp. 12-13).

2. Introduction to Vidyāpati Padāvālī, pp. 6-7; Chatterji, Introduction to Varṇaratnākara, p. 19.

As a matter of fact we do not know, even from the *Pañjī*, anything about Jyotirīśvara's family. He calls himself as having been born at *Palli* (*Pallijanmabhūminā...*). This *Palli* may be the source of *Pālī*, which is one of the villages mentioned in the *Pañjī*. If it were so Jyotirīśvara was of the *Paliwāra* family and not of the Bisapī family, to which Vidyāpati belonged.

In such a circumstance, in any case, it is wrong to designate Jyotirīśvara as Jyotirīśvara Ṭhākura, as the Brāhmaṇas of the Paliwāra family are not so designated, and to call him a brother of the grand-father of Vidyāpati is likewise erroneous.

Such were the circumstances and such was the family in which Vidyāpati was born, and we find in his activities the various aspects of traditional learning and culture reflected clearly in his writings.

Vidyāpati[1] saw the light of the world in the village named Bisapī, where, as we have seen above, his family, from the time of his ancestor Karmāditya, had been living. We do not know about the early life of the poet. It appears that he had been a student of Hari Miśra. Tradition tells us that both he as well as Pakṣadhara was educated under the same teacher and that this teacher was Hari Miśra. This we know from the writing of Pakṣadhara himself [2].

1. For references see below, Date of Vidyapati.

2. As the tradition goes, Pakṣadhara was a younger contemporary of Vidyāpati. Once the former happened to be at the house of the latter. At night the guest, as he was tired, slept before he had taken his meal; when the food was ready, Pakṣadhara was not invited to participate. Later when Vidyāpati came to know of it he said *prāghuṇo ghuṇavatkoṇe sūkṣmatvānnopalakṣitaḥ*, "the guest on account of his smallness of size could not be noticed like the *ghuṇa* insect lying in a corner". To this Pakṣadhara retorted *prāyaḥ sthūladhiyām dṛṣṭiḥ sūkṣme naiva jāyate*, "generally the eyes of the short-sighted ones do not reach upto the things that are fine". This

From the extracts quoted from the *Pañjī* we are able to know that our poet had two wives, one daughter and three sons

Vidyāpati began to compose poetry early in life. He had written one poem which bears the name of Bhogīśvara. Later he came to live with Kīrtisimha. In early life, it seems, he was not able to secure the patronage of the chief of the royal family, nor were there many who would appreciate his poetry. It is why in the opening verses of Kīrtilatā he deplores the dearth of people who could reward a poet adequately[1]. Somehow, Vidyāpati succeeded in securing the favour of the prince Kīrtisimha, who entrusted to him the task of composing Kīrtilatā, after this prince avenged the murder of his father. From this work it is clear that even though our poet praises the prince in the highest terms he does not fail to note his weaknesses. Kīrtisimha showed himself very humble even before the Muslim chief in order to gain his favour. Vidyāpati tells us that the Muslims troubled the Hindus in every conceivable manner. Thus for example, in the city of Jonāpur, [New Delhi] where the Hindus and the Muslims had their abodes side by side,one ridiculed the religion of the other; the latter would bring a Brāhmaṇa boy, put beef over his head, lick out the sandal marks from his forehead and tear asunder his sacred threads. they built mosques with the relics of temples, graves and temples filled the earth, etc.[2]

The subject matter of the poem of Kīrtilatā was such

Pakṣadhara is known as Jayadeva also. He bore the title of Pīyūṣavarṣa. He was the author of a large number of Sanskrit works. Cf. Jha and Banerji Sastri—A Note of Pakṣadhara, JBORS. Vol. XXIV, p. 166 ff.

1. *gehe gehe kalau kāvyam srotā tasya pure pure*
dese dese rasa-jñātā dātā jagati durlabhaḥ

"In the Kali age poems are composed in every house, there are their hearers in villages, critics are found in towns, but patrons are difficult to be found in the world."

2. Kīrtilatā, Haraparsad Sastri's edition, pp. 16 off.

as demanded to be written in the heroic style [*vīrarasa*]. The poet could not have brought in necessary harshess had he written it either in Sanskrit or Maithilī. Therefore, following the practice of the poets of the western regions, he adopted Apabhraṁśa for this purpose. It may here be noted that our poet declares his Avahaṭṭha or Apabhramṣa as agreeable to everybody. Of course, this language was suited to his theme In it he could find a lot of conjunct consonants and other harsh sounds, which had, already by the time of the writer, been simplified in the spoken language. But Vidyāpati's heart was full of erotic sentiments, and he could not check his natural instinct at the time when he began to describe the city of Delhi. Here the description of the public women occupies considerable space

It seems that Gaṇapati, the father of the poet, was a very modest man. Had he not been such Vidyāpati would not have any trouble in securing royal patronage. But through Kīrtilatā the genious of the poet came to be recognized. Perhaps when Kīrtisimha died, the poet came to live in the court of Devasiṁha. Upto this time the poet had not taken up composition of any work of serious nature.

It was already during the life-time of Devasimha that Vidyāpati had begun to receive much favour from Śivasiṁha and his wife Lakhimā. It was during this period, that is, when Devasiṁha was already alive, that the poet wrote Puruṣaparīkṣā. This Śīvasimha had several wives and this appears, probable that he would like love poems. In such circumstances Vidyāpati's natural genious for erotic compositon found an excellent outlet. He had before him the excellent model of the famous Sanskrit Kāvya, the Gāthāsaptaśatī, where Rādhā and Kṛṣṇa were just erotic characters, with nothing divine in them. He began to compose songs in his mother tongue on the

same theme. The poet has become immortal on account of such compositions. It would not be an exaggeration to say that our poet would have been a great scholar of the Śāstras, no doubt, but not a master poet, as he had been, without having enjoyed the patronage Śivasimha.

In the court of Śivasimha he enjoyed considerable confidence and authority Under his orders scholars would write books. On one occasion when Śivasimha was defeated in a battle by the imperial army he was taken to Delhi Tradition says that the poet appeased the emperor with his poems and got his patron released: we find a passage where the poet says that when Śivasimha was unfettered the poet regained his life. Cf. *rājā śivasimha bandhana mocala takhana sukavi jīlā*

When Śivasimha went to the field of battle, the tradition so goes, he sent all the members of his family to a place of safety under Purāditya, the ruler of Rājābanaulī in the district of Saptarī in Nepal It was at the place of Purāditya that the poet compiled Likhanāvalī, specimens of different types of letters It was here that in L S 309, the poet copied the MS of Śrīmadbhāgavata

It appears that the poet did this arduous task because he, being away from Śivasimha felt lonely The circumstances had changed. Finding himself rather without a patron he looked towards the almighty for help and guidance. Now Rādhā and Kṛṣna became divine beings and the poet began to sing in their praise, craving their protection. He gave up the habit of associating the names of his human patrons with his own in his poems. Their concluding lines were no more the meaningless expression of praise to his one or the other patron. They then

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1. The palm leaf MS. of this work was preserved in the house of the late Pt. Chandā Jhā, in the district of Darbhanga. An edition of it had appeared in the early decades of the present century. But no copy thereof is now available.

became the expression of self submission or of something spiritual. This fact becomes clear when we see that none of the poems of the poet contains the name of any of his patrons who ruled over Mithilā after Śivasiṁha

The poet lived here till 1417 A. D., i e. the time till Lakhimā awaited the return of her husband. She did so for 12 years When even after such a long time he did not appear she burnt herself with his effigy made of leaves.

From Rājābanaulī, the poet came, thereafter, to live in village Padmā, which had became the capital of Mithilā with Padmasimha, the younger brother of Śivasiṁha, as the ruler. This Padma died only one year after his accession. He was succeeded by his wife Viśvāsadevī. It was under her patronage that the poet wrote Śaivasarvasvaśāra and Gaṅgā-vākyāvalī[1].

We do not know if the poet was associated with also Harisiṁha, the successor of Viśvāsadevī. But he had enjoyed the patronage of Narasimha, a son of the former. It was under his orders that he wrote Vibhāgaśāra,[2] a treatise on the Law of Inheritance and Division of Property.

Dhīramatī, the wife of Narasimha, got Dānavākyāvalī[4] written by the poet. He received encouragement from Dhīrasiṁha and Bhairavasiṁha, the sons of Narasiṁha.[5] It was during the reign of Bhairavasiṁha that he wrote the Durgābhakti taraṅgiṇī or the river of devotion to Durgā[3].

The other works of the poet are Kīrtipatākā, describing the heroism of Kīrtisiṁha and his brother Vīrasiṁha:

1. A copy of each of the two books is preserved in the Raj Library of Darbhanga.

2. A copy of Vibhāgasara is in the possession of Pt. Lakṣmīkānta Jhā of Patna.

3. Published by the late Pt. Parameśvara Jha, Darbhanga, 1902.

4. Published at Banaras long ago. copies of are not available now.

5. A copy of this in MS. is in the library of the Nepal Governmnt. It is incomplete, and contains poems in Sanskrit and Maithili.

Varṣakṛtya—dealing with fasts and festivals that are observed during the year:[1] Gayāpattalaka, a manual of offering to dead relations made at Gaya:[2] Maṇimañjarī[3], a drama; Bhūparikramā[4], a collection of tales. It seems that the poet retired from the life of a courtier after he had finished the Durgābhaktitaranginī No such work of his has as yet been found as would throw light on his subsequent relationship with the rulers of Mithilā.

From Padmā he came to lived at home at Bisapī. From here he would often go to the neighbouring temple of Śiva, known as Vāneśvara.

We can see how the poet now grew serious towards the various problems of life. He gave up composing erotic poems altogether. He approached Visnu, Durgā, Gaṅgā, Śiva and other gods with request to pardon him, and he remained penitent. But we possess the evidence suggesting that the poet continued composing poetry, of course devotional, upto the time he breathed his last.

During his life-time he taught students as well. From the colophon to a MS of the Brāhmanasarvasva[5], recently discovered we learn that this MS was dedicated to him by one of his students in 341 L. S., i. e. between 1448 and 1471 A D But the evidence is not conclusive as in it Vidyāpati has been designated as *sadupādhyāya*, and not as *Saṭṭhakkura*, an epithet that would have been more appropriate. Any way,

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1. Unpublished. The MSS. are available in several places in Darbhanga District.

2. Unpublished.

3 Found by Śivanandan Thakur in the house of one Kiśorī Jhā, in Village Maheśapura in the district of Darbhanga, Introduction to his edition of Vadyāpati, pp. 47 ff.

4. Unpublished. A MS. of it is in the Calcutta Sanskrit College Library.

5. Vide Sukumara Sen—Vidyāpatigoṣṭhī, p. 23.

we have no reason to conjecture that the poet survived long thereafter.

According to tradition the poet gave up his breath on the northern bank of the Ganges, near Bajidpur, a Ry. Stn. on the N. E. Ry. There over his pire was later constructed a temple of Śiva, who is known as Vidyāpatinātha. Tradition further tells us that the temple of Śiva, Ugranātha, that is in Village Bhavānīpura, in the district of Darbhanga, was got built by the poet, and that a big tank was got excavated by him in Rājābanaulī. The tank and the two temples referred to above are still existent

The members of the family of Vidyāpati have shifted from Bisapī to Village Saurāṭha, near the Madhubani town. They lost long ago the ownership of the village Bisapī that they had held for generations, and the place of Vidyāpati lies desolate today.

Vidyāpati's songs had become popular already during his life-time. Locana (1681 A D.) tells us how Śivasiṁha entrusted to the poet, Jayata, son of Sumati, a Kāyastha, who himself was a singer of repute, for advanced training in the art of music. It was for him that the poet set his songs to tune. Locana further tells us that the descendants of Jayata had continued to sing those songs in those very tunes. It was from them that Locana ascertained and described them in his writings with great pains.[1]

Before closing this topic it may be noted that on the basis of the colophon of Kīrtilatā the poet is believed to have referred to himself as *khelanakavi*, and that one of his names was Khelana. But this is wrong as the reading given in the printed edition is erroneous; the correct reading being... ...*khelatu kaverbhāratī* as given in the extract quoted in the

1. Rāgataraṅgiṇī, Darbhanga, 1935, pp. 33-38.

catalogue of the MSS. preserved in the Bombay Branch of the Royal Asiatic Society.

Vidyāpati was a representative poet of his time. He was a courtier, law-giver and social reformer. Through him Mithilā and the Maithili language have attracted the attention of the scholars interested in India.[1]

The Date of Vidyāpati

We have nothing that can definitely settle the question of the date of Vidyāpati. There are available such certain texts as, no doubt, contain their dates and were written either during the life-time of Vidyāpati, or by Vidyāpati himself. But these dates are mostly given in the *Lakṣmaṇa Samvat.* We do not know exactly when this era was promulgated. The scholars differ very widely in their opinion on this subject. Of course, none of them has as yet examined all the materials that are available. Therefore, before we proceed to discuss the question of the date of our poet we propose to deal with the problem concerning the initial year of the Lakṣmaṇa era.

The first scholar to take up this subject was Rajendra Lal Mitra. He did not examine anything other than the practice that obtained in Mithilā, particularly in preparation of the almanacs. According to him the L S commenced in 1106 A D.[2]

Mitra was supported by a writer (whose name we do not

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1. In describing the career of Vidyāpati we have abstained from giving any precise information with regard to the dates of the several incidents that took place during his life-time. These are, in fact, matters that are either cotroversial or based on heresays and traditions, It is why we do not propose to prolong the discourse A number of supernatural incidents are believed to have taken place in connection with his life. As they have no historical value they have been ignored here.

2. J. A. S. B. Vol. 47, pp. 398 ff

know) in the Hindi journal "Dvija", as late as 1893. But even this writer did not give any additional information.[1]

Kielhorn examined this problem in further detail. He had the evidence of 6 MSS. which bore not only the year of their copying, but also the names of the month, the *tithi* and the day on which they were completed. He first tried to examine the dates by supposing that the L S. was promulgated between 1026 and 1031 Śāke, i. e. 1104 and 1109 A. D. He found that three of the dates worked satisfactorily on the supposition that the L. S. began in 1027 Śāke, the other three so worked on the assumption that it began in 1029 Śāke, and 5 of them so worked on the hypothesis that the era under discussion was promulgated in 1028 Śāke. But he found that if we supposed that it was promulgated in 1041 Śāke or 1119 A. D., five of the dates worked out satisfactorily, on the supposition that the years mentioned were the expired ones, and the remaining one also so worked on the supposition that the year was the current one.

Kielhorn was supported in his hypothesis of setting 1041 Śāke or 1119 A. D. as the year of the beginning of the L. S. by a passage found in the Akbarnāmā of Abul Fazl. According to this passage, 465 L. S. was equivalent to 1641 of the Vikrama year, or 1506 Śāke i.e. 1584-5 A.D. Consequently the difference between a Lakṣmaṇa year and its equivalent Christian year was of 1119-20 years.

Further, a MS. of the Smṛtitattvāmṛta, which bears the date both in *Śāke* and *Lakṣmaṇa Samvats*, gives 505 L. S as equivalent to 1546 Śāke, or 1624 A. D. Here also the difference between a year in the L. S. and its equivalent Christian year is of 1119.

It is on the basis of these that Kielhorn goes so far as to remark that the almanac-makers of Mithilā are wrong in considering that the L. S. was promulgated in 1027 Śāke,

1. Quoted from Ojhā, Prācīnalipimālā, pp. 185-6.

i e. 1106 A D , and that they have forgotten the initial year of the L. S He further points out that the equivalents to the L. S. given in the Bisapī copper plate grant of Śivasiṁha is also wrong [see below].[1]

The hypothesis of Kielhorn suffers from the following defects.

1 In Mithilā, where this era is current even now, the L.S year is solar Kielhorn does not take this fact into account. He supposes the Laksmaṇa Samvat to be lunar and that it begins on the 1st day of the bright fortnight of Kārtika. Kielhorn himself accepts that it is in the south that a year begins from the said date But he fails to notice that the Laksmana era has never been current in the south, and that in the areas, that is in Mithilā and Bengal, where this era is prevalent, no year begins from that date. The L S. year actually begins from the Mesasaṁkrānti in Mithilā.

2. Even in such a circumstance, his hypothesis suffers from the defect that it does not work in the same manner in all the six cases. In five of them he takes the year to be expired ones, and in one the current year.

R. D. Banerji, in his paper on Laksmanasena, accepts the hypothesis of Kielhorn without further discussion, inasmuch as he considers that by 1170 A D. 51 years of the reign of Laksmaṇsena had elapsed, leading us to conclude that in his opinion the L. S. was promulgated in 1119 A D., as according to tradition and certain records, the L. S. era was brought into being from the time of accession of Laksmaṇasenạ.

Gaurīśankara Hīrācanda Ojhā does not examine critically the view of Kielhorn, and is not accurate in his remark that the 6 dates examined by Kielhorn work out satisfactorily on the supposition that the initial year of the L. S. was 1119

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1. Indian Antiquary, vol. XIX, pp. 1 ff.

A. D. Further, he is wrong when he says, following Rajendra Lal Mitra, that this year begins from the 1st day of the bright fortnight of Māgha.[1] He does not look into the inconsistency of his position, because that would have been contrary to the basis of the hypothesis of Kielhorn.

Ojhā, however, has quotation from a MS. of the Narapaticaryā, which bears the date as 494 L S. and 1536 Śāke, i. e. 1614 A. D. Thus he lends support to Kielhorn.

Jayaswal, without going into the details, examines 18 MSS. from Mithilā which bear dates both in the Śāke and the Lakṣmaṇa Saṁvats. Śāke was promulgated in 78 A. D. The difference between a year in Śāke and its equivalent Christian year is fixed. On this assumption Jayaswal gives the following equivalents to several years recorded in the Laksmana era.

L S.	A. D.	The difference.
374	1394	1120
495	1615	1120
499	1619	1120
505	1624	1119
505	1624	1119
522	1637	1115
556	1669	1113
585	1697	1112
614	1724	1110
624	1737	1113
633	1741	1108
641	1751	1110
653	1760	1107
727	1837	1110
732	1839	1107
743	1851	1108
735	1843	1108
785	1893	1108

1. Prācīnalipimālā, 2nd. edition, pp. 148 ff.

From this Jayaswal comes to the conclusion that in order to obtain the equivalent to a year in the L. S. in A D. 1119 should be added to the former, in the case of the dates given in L. S in records belonging to the Karnāta or the Oinabāra periods of the history of Mithilā, and that for documents of subsequent dates, the difference between the equivalent years in the two eras has to be gradually diminished [1]

We fail to understand what has led Jayaswal to arrive at the aforesaid conclusion.

In order to explain the gradual [?] decrease in difference Jayaswal postulates the following proposition.

In about 1530, the Hizri year, that is lunar, was introduced in Mithilā by Shershah. This Hizri year was, in 1556, during the reign of Akbar, replaced by the Fasli year, which also is lunar. This became the national year, and it so continues to this day in the name of *san* Jayaswal considers that the Laksmana year, which was originally luni-solar, became lunar with the introduction of the Fasli era. Consequently the difference between a year in the L S. and its equivalent Christian year began to decrease gradually. Jayaswal, further tells us that by now even the Fasli year has been made luni-solar, and by inference, we guess that he suggests that even the L. S. has so become, by addition of the intercalary months, and thus the difference has become fixed, and it is no more variable.

Jayaswal stresses a lot on the formula that Pandit Visṇu Lal Śastri had found in some Sanskrit MS. for converting a *San* [Fasli] into a Laksmana year, thereby suggesting that the difference between the two was fixed. It is on this that Jayaswal concludes that with the introduction of the Fasli year even the Lakṣmaṇa year had become lunar.

1. J. B. O. R. S. Vol. XX pp. 20 ff.

In Mithilā the Śāka year is solar, beginning from the *Meṣasaṅkrānti*, or the day on which the sun crosses the first point of Aries, i. e. 13 day of the April.[1] Similarly the *Laksmaṇa Saṁvat* is solar, beginning from the same day. The luni-solar years, i. e. *Vikrama* and the *San* or Fasli begin not from the day on which the sun crosses a *rāśi*, a sign of the zodiac, but from the day the moon crosses a certain *nakṣatra*, or constellation. Thus a *Vikrama* year begins from the first day of *Caitra*, a lunar month, and the Fasli year begins from the first day of *Śrāvaṇa*, a lunar month. We do not know from what time did they become luni-solar. At least the *Vikrama Saṁvat* has always been so Otherwise the difference of 57 years between a Christian year and its equivalent Vikrama year would not have been constant for all times. Jayaswal does not let us know how he arrives at the conclusion that the *Laksmaṇa* year was at anytime lunar, and that it was made luni-solar at a later period.

Suppose for a moment that Jayaswal is right in stating that the Laksmaṇa year became lunar in 1530 A. D., during the reign of Shershah. If it were so, the difference between a *Lakṣmaṇa* year and its equivalent in A. D. upto 1530 A. D. would be 410-11 L. S. Thereafter the difference would begin to decrease regularly at the rate of 1 for nearly every 32 Lakṣmaṇa years, a lunar year being nearly 11 days less than a solar one. Consequentley for 495 L.S. the difference could not be more than 1118, as against 1120, as noted by Jayaswal. We see that the difference for 505 L. S. is also 1119. So in any case the L. S. year cannot be supposed to have became

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1. Ojhā tells us that in certain parts of India, Śāke is lunar, inasmuch as it is either *pūrṇimānta*, ending on the full moon or *amānta*, ending on the new moon. According to him it is solar in South India. But at least in Mithilā Śāke is as solar year [Prācīnalipimālā, 2nd. ed. p. 173].

lunar before 1614 A. D., or at least before 1582 A. D These are the points of which Jayaswal has taken no notice. If we accept the hypothesis of Jayaswal, the difference for 585 L. S. would not be less than 1114, as against 1112 noted by that scholar. We see that when the difference had decreased to 1110 for 614 L S., it could not rise to 1113 in 624 L. S.

If the difference between a *Laksmana* year and its equivalent A. D. had ever been made rigid by making the Fasli year and the L. S. year luni-solar, the difference, so fixed, should have been 1106-7, and never 1109-10, as we find in the Maithila records of today Thus the L. S 837 was equivalent to 1353-4 Fasli, i. e 1446-47 A. D. The difference between L S. and S*an* is of 516-7.

The formula, quoted by Jayaswal, laying down that a Laksmaṇa year is obtained by deducting a fixed number, i. e. 515, from *San*, does not hold good for all years particularly of this century. This might have been correct for a certain period and at a certain place. The formula could never give an exact result unless the two types of years began and ended on the same day. We have no evidence to suggest that this might have been so at any time.

The formula is not only the method for converting *San* into L. S., but it also says that the fixed number 650 is to be added to *San* to get its equivalent *Vikrama* year, and from the latter 195, is to be deducted to get the equivalent *Śaka* year. The formula, as we can see, supposes that all the 4 types of years begin on the same day or at least all of them are of the same nature, i. e. lunar or luni-solar or solar. Jayaswal takes the formula to suggest that L. S. and *San* both were lunar. In that case even the *Vikrama* and *Śāke* eras would have to be considered to have become lunar in accordance with the

formula, as interpreted by Jayaswal. Had it been so the difference between a Christian year and its equivalent Vikrama or Śaka year could not be fixed at 57 and 77-8 respectively for all times. Jayaswal takes no notice of this inconsistency.

It may here be remarked that Jayaswal was wrong in supposing that 1934 A D was equivalent to 826 L S. It must have been 824-5 L S, the difference, according to the practice that has, at least in the present century, become universal in Mithilā, between L. S. and A. D, being 1109-10.

Jayaswal seems to have attempted for a compromise between Mitra and Kielhorn by suggesting that for a year in the L S, prior to 1530 A D, 1119 should be added to get its equivalent A D, and that for that of the modern period the number that should be added is 1108 9.

Grierson had, earlier, accepted the view of Mitra,[1] but in his last work on Maithilī, i.e in the English translation of *Purusaparīksā*, he accepts the view of Jayaswal[2] Of course, he advances no argument in his support.

There is a passage in Kīrtilatā which is taken by Mahāmahopādhyāya Hara Prasada Śāstrī to mean 252 L. S. [see below], as equivalent to 1367-68 A. D[1] From this it is gathered that he was of the opinion that the L. S. was promulgated in 1115-1116 A D

Śāstrī in his introduction[3] equates 293 L. S. Śāke 1324, the year of accession to the throne by Śivasimha, to 1102 A. D.; of course he gives no reason as to the inconsistency noticeable in his two hypotheses, as the latter supposes 1109 A.D. as the year in which the L S. must have been promulgated.

Amūlyacarana Vidyābhuṣana makes 293 L S. equivalent

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1. Indian Antiquary, XIX, p. 7.
2. Test of Man-Introduction, pp. XI ff.
3. Introduction to Kīrtilatā, p. 27.

to 1400 A. D. This supposes that the era under discussion was promulgated in 1107 A D[1]

Neither Śāstrī nor Vidyābhūsana has advanced any argument in support of what he has stated. Hence it is not possible to discuss the basis on which they arrived at the said conclusion.

Now let us examine the problem for ourselves. On one hand, as already noted above, we have the evidences brought in by Kielhorn, Ojhā, and Śāstrī, and on the other we have the following of which none of the scholars appears to have taken note, except of one, which too is considered to be spurious.

There is the Bisapī grant of Śivasimha. This is held by so many people to be spurious[2] It gives 293 L S. as equivalent to 1329 Śāke or 1407 A D.

Then there is the passage[3] that was found in the manuscript of Vidyāpati's songs in Village Taraunī in the district of Darbhanga. The passage gives the date of death of Devasimha, the father of Śivasimha According, to it 293 L. S. was equivalent to 1324 Śāke, marking the difference, between a year in L S and its equivalent in A. D ; of 1109 years.

It may be noted here, that the two passages give two different equivalent Śaka years to the same L. S year, 293 Further we see that the Laksmaṇa year in the grant is obtained in accordance with the formula quoted by Jayaswal. Thus. San 807 = [807 - 515] =293 L. S But the formula

1. Nivedana to his 2nd. edition of Vidyāpatīpadāvalī, p. 12.
2. Grierson, Proceedings of the Asiatic Society of Bengal, 1885.
3. *analarandrakara laksmana naravae.*
śakka samuddakara agini sasī .

in the year, fire, sky, hands, of the L S,, i. e. in the year the seas, the hands, the fire, the moon in the śaka era ..

[The passage is quoted in full in the introduction to Vidyābhūṣaṇa's edition of Vidyāpati, p. 12.]

does not hold good either for the *Śāke* and the *Vikrama* years. According to the formula they should be 1312 and 1457 respectively, as against 1329 and 1455 given in the grant.

We are in possession of two more documents that record the date of purchase of slaves by one Mahīdhara Śarmā. They bear the year in L. S. and also in Śāke The one gives 638 L. S as equivalent to 1667 Śāke, i. e. 1745 A D. and the other has 649 L. S. corresponding to 1678 Śāke, i. e. 1756 A. D In both the cases the L S is supposed to have been promulgated in 1107 A. D. It may be noted that the 2nd one gives the year in *San* also. It is 1134. It works satisfactorily according to the formula quoted by Jayaswal. These years though compare quite well with the dates given in Jayaswal's MSS. of 633 L. S and 653 L. S. [the difference between the L. S. and its equivalent A D being of 1108 in the case of the former, and of 1107 in that of the latter. But it does not compare with his document dated 641 L. S., as in that case he L. S. appears to have been promulgated in 1110 A D.

We quote below another document not yet noticed by any scholar. It is a hand note executed in consideration of a loan received. It was found in the MS of Ekāgnividhānajalāśayotsargavidhi of Varāha. The MS. is preserved in the Raj Library of Darbhanga. The date, of the MS. in which the said hand note is preserved, is 329 L. S.

lasaṁ 566 śāke 1605, āṣaṛha vadi 5 candre śrī hari ṭhākuraka ṛṇa rabiā lakhimī beṭāñe lelacha ṭakā dui aṅkepi ta 2. [...] ḍama dīna ṭakā dīa nahi ṭakā haoe taño baṛada becidīa ki baṛada dīa sākhi śrī manī śrī gāji śrī purīa—sahī rabiā ka.

"L. S. 566 *Śāke* 1605, *āṣaḍha Vadi* 5, Monday. From Śrī Hari Ṭhākur, took a loan, Rabiā, Lakhimī's son, two rupees, also in figure Rs. 2/- : on [ ] ḍama day; I must pay the

money; if I do not pay, I must sell my ox or give my ox. Witness Śrimanī, Śrī Gājī, Śrī Puria. Signature of Rabiā

This document gives 566 L S. as equivalent to 1683 A D. That is, this supposes that the L. S year commenced in 1117 A. D. We can here compare this with the date noted in the MS. referred to by Jayaswal as of 556 L. S We have seen that the difference in the case of the latter and its equivalent Christian year is of 1113. But in the case of the former, that was written 10 years later, the difference goes to 1117. This is a thing which suggests that the basis of the hypothesis of Jayaswal, namely that L. S. had been lunar in about 1530 A. D. is wrong. The above quoted document also goes against the other suggestion of Jayaswal that the Hizri or the Fasli year had become the national year in Tirhut as early as in between 1530 and 1560 A D Here is a date on a handnote, and there is no Hizri or Faslī year on it. It is evident that even long after the end of reign of Akbar, L.S. had continued to remain the national era in Mithilā.

So far as the Oinābara or the Karnāta dynasty, is concerned we have found only one contemporary record that notes the L S and the Śāke, i.e the MS dated 374 L S. This gives the difference of 1120, no doubt This along with the evidence of Akbarnāmā, the MS of Narapaticaryā, the Smṛtitattvāmṛta, and the 4 other MSS referred to by Jayaswal, the last of which was dated 50 L S goes to suggest that at least up to 1619 A. D, the difference between a year in L S. and its equivalent in A D was not less than 1119. Against this goes the evidence of the Bisapī grant and the poem, referred to above, that records the date of death of Devasimha.

It may be argued that both the documents, last mentioned, may be spurious, and so they do not vitiate the results arrived at by Jayaswal. But we do not find any explanation of the difference that is noticeable already in the earlier MSS. Both

L. S. and Śāke in Mithilā have continued to be solar, starting from the same date, i e. *Mesasankrānti*. This being so the decrease in difference even by one year, that is from 1120 to 1119, remains inexplicable. We have seen above how the suggestion of Jayaswal that the L. S was first luni-solar and became lunar, and again luni-solar does not explain any of the cases even noted by that illustrious scholar.

So the position remains that we are unable to say difinitely what actually the circumstances have been. All that we are able to find is, as stated by Majumdar, who does not examine the question himself, that the initial year of the Lakṣmaṇa era as reckoned at different times and different places varies between 1108 and 1120 A. D[1] To make it more accurate we ought to read the last part of Majumdar's conclusion as "different places and by different persons varies between 1108 and 1120 A. D"

There are two other controversial issues connected with the problem concerning the date of Vidyāpati. They arise from [i] the Kandalā Inscription of Narasimha and [ii] the date mentioned in Kīrtilatā.

Let us take up the 2nd one first.

In the post script to his review of Śāstrī's edition of Kīrtilatā[1] Jayaswal finds fault with the former's translation as "When 252 was written of the era of Laksmanasena" of *lakkhanasena nareśa lihia pakkha pañcabe jabe*, found in the said work. The aforesaid quotation is from the 2nd *pallava* thereof. It records the date when Aslan killed Ganeśvara, the father of Kīrtisimha, the hero of this work, who was also a patron of Vidyāpati.

Jayaswal argues that if the line quoted above meant 252 L S.[2] it would give 1371 A.D. But from the Kīrtilatā itself we

1. History of Bengal, Vol. I. p. 232.
2. J. B. O. R. S., Vol. XIII, pp. 299 ff.

learn that after the aforesaid incident Kīrtisimha became restless and that he did not accept the kingdom of which he was dispossessed by the assassin of his father, even though he was later offered that. Kīrtisimha was bent upon taking revenge at any cost. Accordingly he decided to complain against Aslan to his superior lord Ibrahim Shah of Jonāpura He went there and succeeded in securing assistance from the Sultan, who ordered the march of his army towards Tirhut against Aslan. But for some reason, not stated in Kīrtilatā, the army started to move towards the west instead of the east, i. e. towards Tirhut. Kīrtisimha was unnerved at this But the ministers of the Sultan came to his rescue, and they made the soldiers march eastward. We learn from history that once while Ibrahim Shah was going towards the west he suddenly turned eastward. So the return of the army of the Sultan, as referred to by Vidyāpati, meant its return from Kalpi. We know that this had happened in 1435 A D

Ibrahim Shah was the Sultan of Jaunpur from 1401 to 1440 A D So all the incidents reported above must have taken place within that period Hence the aforesaid date given in Kīrtilatā must fall within that So if it means 252 L. S, it would suggest a difference of 1140 to 1188 years between this year in L S and its equivalent in A D This is impossible. Hence Jayaswal suggests that the line quoted above could not mean 252 L. S He gives its translation as 304 L S. He has *pakkhapañcabe* meaning 252 no doubt, but *jabe* that was taken by Śāstrī to mean "when", a relative pronominal adverb of time, means, according to Jayaswal, 52 [*ja*=5, *be* 2]. He adds the two and gets 304 L S This would make it mean 1423 A. D. according to Jayaswal.

We are unable to accept the interpretation given by Jayaswal for the reasons given below.

1. Kīrtisiṁha was the grandson of Bhogīśvara, and Devasiṁha was the son of Bhaveśvara, the youngest brother of Bhogīśvara. Śivasiṁha was the son of Devasiṁha, the first cousin of Kīrtisiṁha. So Kīrtisiṁha, at the latest, could have been a contemporary of Śivasiṁha, if not anterior to him. We know that Śivasiṁha was called Mahārājādhirāja in L. S. 291 i. e. between 1398 and 1419 A D In any case, Kīrtisiṁha must have been living before 1423, and long before 1435 A.D. This is the period which would fall during the reign of Narasiṁha, and, possibly, even during the period when his son Dhīrasiṁha was sufficiently aged to be designated as Mahārāja Dhīrasiṁha. Dhīrasiṁha was, by 2 generations, younger than Kīrtisiṁha. Hence the suggestion made by Jayaswal creates the anamoly.

2. We learn from its opening remark that Vidyāpati composed this work, Kīrtilatā, when he was young in age and did not enjoy much prestige. He had perhaps no patron, except Kīrtisiṁha, who too was then young. Had Vidyāpati composed it after 1423 A. D. he would not have said that there were a few persons who appreciated and offered money to poets. We shall see below that by 1423 A. D. Vidyāpati had been patronized by so many rulers of Mithilā. He did not then need carve for money.

3. We are strengthened in aforesaid our suggestion when we note that Vidyāpati compares his language with the new moon, *bālacanda*. This could not have been the case in 1423 A. D. when he was sufficiently old and did not need any kind of self-advertisement.

4. The interpretation of *jabe* as 52 is not at all convincing. In ordinary way *ja* would mean 5, and *be* 2 no doubt. But that would give 25. This would not make the time referred to in Kīrtilatā fall within the period of reign of Ibrahim Shah.

Secondly the principle of addition that has been followed by Jayaswal to make the passage mean 304 cannot be supported, as it is illogical.

The meaning of the passage under discussion given by Śāstrī seems to be the only correct one that we can get. But the objection raised by Jayaswal in accepting it remains still unanswered. How to avoid the trouble with regard to the date of Ibrahim Shah of Jaunpur ?

The answer is furnished in the Kīrtilatā itself. The word supposed to mean Jaunpur occurs in the text as *jonāpura* in Śāstrī's edition [p 10], and the first stanza that describes this city of *jonāpura* runs as *pekkhaïaü pattana cāru mekhala jañona-nīra pakhāṇā*, "they saw the city washed by a river on all sides like a waist-band to it" [p 11 of the English translation]. It cannot be understood wherefrom Śāstrī gets in the passage a word that he translates by "river". What has happened to *nīra*, "water" ? What is the meaning of *jañona* ? These are the questions that remain untouched The real meaning of the passage seems to be "the city which was washed with water of the *yamunā*, looking like a beautiful waist-band": clearly *jañona* =*yamunā* *jañona* occurs also as *jañuna* [63b] and *jañuni* [2a] in our MS of Vid. For change of *o* to *u* cf *sohāñona* [98 a] and *sohāñuni* [103 b] "beautiful" that also are found in the same manuscript. We can see that Śāstrī has taken *cārumekhala* to mean "all sides like a waist-band to it " This could be possible only if the city of Jonāpura were an island. Besides *cāru* can never mean "four". Thus all the defects that were there in the translation of Śāstrī are rectified in the one proposed above.

Now it is clear that this *jonāpur*, of Kīrtilatā, by which flew the river *yamunā*, could not be Jaunpur; and thus the difficulty postulated by Jayaswal that was raised on account of Śāstrī's

wrong translation of the passage under reference disappears Ibrahım Shah of Jonāpur, who is referred to in Kīrtilatā, was certainly not the Ibrahım Shah of Jaunpur.

Now it remairs to locate Jonāpur and to find out one Ibrahım Shah, possessıng the qualıfications ascribed to hım in Kīrtilatā, and who might have been living in about 252 L. S, i. e. between 1358 and 1372 A. D.

So far as the identity of the city of *jonāpur* is concerned, it seems to be *yogınīpura*, ı. e. ancıent Delhī [cf. Grierson, Test of Man, Tales Nos.2 and 41]. It seems that *joınīpura* of the MS has been wrongly read as *jonāpura*. But so long as the MS has not been re-examined it is not possible to be definite on this point. But the sign for *ā* and *ī* are confoundıng in early Maithilī writings. Ibrahim might have been a chıef mılıtary officer under Fıroz Shah Tuglıq (1351-1388), who was then of the Emperor of Delhı. We know that he had come to Bengal to punish Ilias and had returned back therefrom in 1554 A. D. He came again to invade Bengal in 1359 [1] We know from Kīrtilatā that Fıroz was associated with the the ruler of Mithilā, namely Bhogīśvara, whom the Sultan honoured by addressing him as his dear friend[2]. Under these circumstances it was quite natural that Kīrtisiṁha when he was in trouble sought relief from the Delhi court We are further strengthened in holding this view when we hear from Kīrtisiṁha, in his address to Ibrahim, the words "*ñehā tohe, tāhā aslāna paṛhama pellia tujjhu pharamāna gaena rāe to badhia*, "here you are, and there is Aslan, first of all he threw away the order of command and killed the king Ganeśvara" [Kīrtilatā, p. 21]. Kīrtilatā does not say if either Bhogīśvara or his son had

1. Cambridge History of Indıa, Vol. III, pp. 176 ff.

2. *piasakhi bhani piaroja sāha suratāna samānala* 'Firoj Shah, the Sultan honoured him by addressing as "dear friend" [Kīrtilatā, p. 4].

ever received any honour from Jaunpur or if there was any command obtained from that court that had been dishonoured by Aslana. Had either Bhogīśvara or Gaṇeśvara been in receipt of such a Firman from Jaunpur our poet must have referred to it in his sufficiently lengthy praise of these two princes in the same way as he refers to the friendship of Firoz and Bhogīśvara.

History does not help us in finding out if there was one Ibrahim Shah, a high official, or military general in the court of Firoz Shah. But it seems likely that there might be such an officer whose name was not so important as could find a place in the historical records but who was held in a very high esteem by Kīrtisimha, who was a petty ruling chief.

Now comes the question that Kīrtisimha is found addressing Ibrahim as *pādasāha*, "emperor". How could he address a general like that? The answer is not far to seek. In Mithilā, for flattery or for praise, not only any member of the ruling family might be referred to by an appellation like *mahārājādhirāja*, or *nrpa*, but even many high officials were so designated by courtiers. Thus Caṇḍeśvara and Rāmadatta, who were nothing but ministers, were designated as *mahārāja*.[1]

So might have been the case with Ibrahim Shah.

So our conclusions are.—

1. The line quoted from Kīrtilatā and taken to mean 304 L. S. by Jayaswal really means 252 L. S., as understood by Śāstrī.

2. Kīrtisiṁha must have been anterior, or at least an older contemporary of Śivasimha, who was reigning in 293 L. S.

3. If the passage under reference meant 304 L S. it would suggest that Gaṇeśvara had out-lived Śivasimha, who

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1. J. A. S. B., 1915, p. 416.

was on the throne upto 297 L. S. This is absurd, inasmuch as we know that Śivasimha was sufficiently advanced in age when he disappeared, that he had several wives and he had begun to manage the affairs of the kingdom during the life-time of his father.

4. Though we are not definite about the identity of Jonāpur or Ibrahim Shah, it is certain that Jonāpur was different from Jaunpur. In all possibility it was medieval Delhi, and Ibrahim seems to have been there a military general of Firoz Shah.

Now let us take up the second controversial topic with regard to the fixing of the date of Vidyāpati, namely the Kandahā Inscription of Narasimhadeva, which, with a translation and notes, was published by Jayaswal in J B. O. R. S., Vol. XX, pp. 16 ff. It records the date of Narasimha. His wife was Dhīramatī. Vidyāpati had written Dānavākyāualī for her. Hence the inscription is important for our purpose. The year of the inscription is recorded as *śakābde sarāśvamadanāṅkite*, "in the year, arrow, horse, and Cupid of the Śaka era." Following the usual dictum *ankasya vāmā gatih*, "the numerals move towards the left" the line would mean 1375 Śāke [*madana* = 13, *aśva* = 7, *śara* = 5]. But Jayaswal in his comment upon the inscription takes it to mean 1357 Śāke.

The following explanation is given by Jayaswal as to the reason why he does not follow the above mentioned dictum in this case. The son of Narasimha was Dhīrasiṁha. We have two documents that record his date. According to one, Dhīrasimha lived in 321 L. S.[1] and according to the other in 327 L. S.[2] That would give 1441 and 1447 A. D. according

1. J. A. S. B. 1915, p. 426.
2. J. B. O. R. S., Vol. IX, p. 47.

to Jayaswal[1] But Śāke 1375 would give 1453 A D. This would lead one to suppose that Narasiṁha outlived his son. It is why Jayaswal takes *sarāśvamadana* to mean 1357, as that would give 1435 A. D., a year, that would be anterior to 321 L. S., i. e 1441 A. D, the earliest recorded date of Dhīrasimha.

It sounds all right; but what is the justification for discarding the usual dictum quoted above? Jayaswal could not find a parallel, except in his own interpretation of the passage quoted from Kirtilatā, that we have discussed above and have found that Jayaswal was wrong there. Besides, there is no agreement between the interpretation of the passage found in Kīrtilatā and that of the inscription under discussion inasmuch as Jayaswal does not make any addition in the case of the latter as he does in that of the former.

The difficulty raised up by Jayaswal in accepting the passage to mean 1375 Śāke is solved in another way. We have reasons to believe that Dhīrasimha had begun to be referred to as *mahārājādhirāja* already during the life-time of his father. Not only he, but even his younger brother Bhairavasimha was designated as *nrpaśekhara*, "crest of the kings", in a MS. dated 321 L S[2] But we know that Bhairava lived for a very long time after Dhīrasimha. If Bhairava could become *nṛpaśekhara*, even when his elder brother was alive, Dhīrasimha could also become *mahārājādhirāja*

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1. Jayaswal was wrong in calculating 321 L.S. as 1429 to 1440 A.D. As we have seen above it could give 1427 to 1441 A. D.

2. *ekadvirāmagunite nṛpalakṣmanābde* .. ..
śrībhairava-kṣitibhujā nrpaśekharena cakre ...

In the year 321 L. S. was done by Bhairava, the king, the crest of the kings. [Taḍāgayāgapaddhati of Vardhamāna].

even before his father's death. We have another example in Śivasimha. Though Devasimha, his father, died in 293 L. S, Śivasimha, was designated in a MS dated 291 L. S. as *mahārājādhirāja* [1]

Therefore, we conclude that Jayaswal was wrong in taking the passage to mean 1357 Śāke, in stead of 1379 Śāke. We have not been able to find out anything that would go to the contrary if we follow the usual meaning obtained from the line.

In the following pages, we shall see that our poet was connected to so many members of the family of the rulers of the Oinabāra dynasty, and that the problem of date of Vidyāpati has an inseparable connection with the dates of so many of them. It is why we propose to append here a chronological table of the Oinabāras It is for the first time that such a complete table is presented to the public[2].

Now let us come to discuss the problem of the date of Vidyāpati. It is true, as remarked above, that we cannot settle the question too precisely. Nevertheless we can be more definite about it than the scholars hitherto have been. Grierson tells us that our poet flourished in the first half of the 15th century of the Christian era.[3] Jayaswal believes

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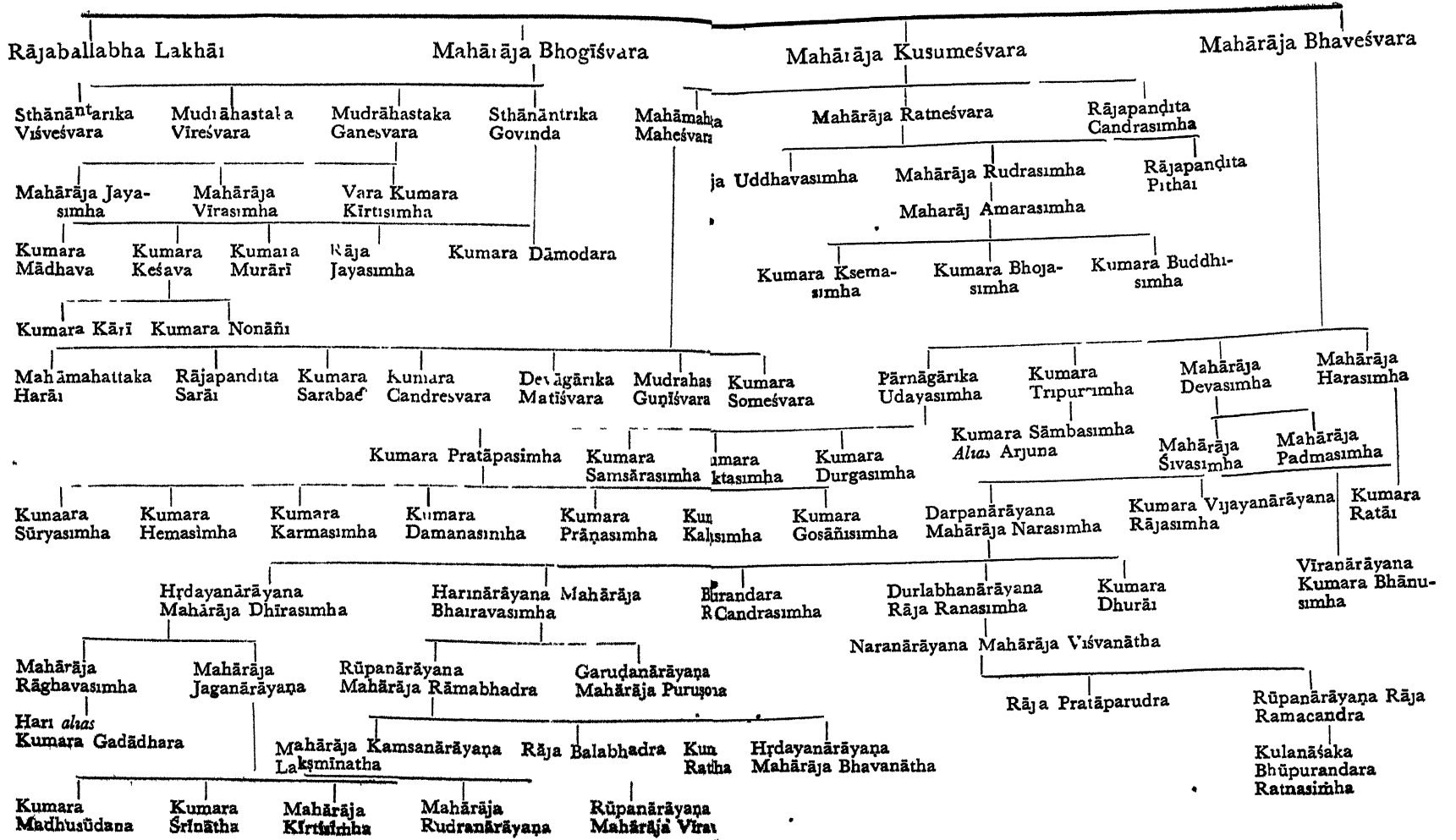
1....*mahārājādhirāja śrīmacchivasimha—sambhujyamānatīrabhuktau...likhitaiṣā la. saṁ.* 291.........

When Mahārājādhirāja Śivasimha was ruling over Mithilā........this was written in 291 of the Lakṣmaṇa Samvat, [Colophon to the commentary of Śrīdhara upon Kāvyaprakāśa].

2. The writer is indebted to his friend Śrī Ramanatha Jha of the C. M. College, Darbhanga, for the kindness of supplying all the materials necessary for this table.

3. Test of Man, Introduction, p. 1.

RĀJAPANDITA KEŚVARA THĀKUR

that Vidyāpati wrote his Kīrtilatā in about 1450 A. D[1] Chakravarti knows nothing except that the poet was alive in 291 L. S,, i e the year in which the MS. of the commentary on Kāvyaprakāśa was written under orders of Vidyāpati:[2] Gupta goes a bit further and tells us that Vidyāpati and Śivasimha were nearly equal in age and that the latter was of 90 years when he became the ruler of Mithilā[3] in 293 L.S. Thākur tells us that Vidyāpati was 2 years older than Śivasimha. The last two statements, though they have the semblance of being exact, inasmuch as the two read together would give the year of birth of our poet as 241 L.S , are of no value for our present purpose, as none of the two writers has quoted the source of his information[4] Besides, Thākur at one place says that Vidyāpati died in 329 L. S , at the age of 97, and at another he says that he was 90 years old at the time of his death The former would make 232 L S., the year of his birth, and the latter 239 L S His three statements are mutually contrary and deserve, therefore, no consideration.

In such circumstances, we attempt here to examine the question in the light of all the materials that are available. They are mostly internal.

1. Vidyāpati in one of his poems honours Bhogīśvara as his patron[5] This Bhogīśvara was favoured by Firoz Shah[6]

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1. J. B. O. R. S. Vol. XIII, p. 298. Of course, we do not subscribe to the view of Jayaswal.
2. J. A S. B., 1915, p. 426 ff.
3. Introduction to Vidyāpati-Padāvalī, p 2.
4. Mahākavi Vidyāpati, p 38.
5 *vidyāpatikavi gābia re tōke acha gunaka nidhāna*
rāu bhogisara gunanāgarā re padamādebiramāna.

"The poet Vidyāpati Sings" you have the repository of quality, the king Bhogīsvara, the lover of merits, the husband of Padmādevī [Gupta p. 478.]

6. *bhogisaraa .. pia sakhi bhani piaroja sāha suratāna samānala.* Fīroz Shah, the Sultan, honoured Bhogīśvara by addressing him as dear friend, [Kīrt latā, p. 4].

(1351-1388 A. D.). So Bhogīśvara must have lived during that period. Again we know that Bhogīśvara was succeeded by his son Ganeśvara, and that the latter was assassinated in 252 L. S., i. e between 1358 and 1372 A. D.[1] Therefore, Bhogīśvara must have died before 1372 A. D , and Vidyāpati must have composed the stanza in which there occurs the name of Bhogīśvara, sometimes before this 1312 A. D., and after 1351 A. D , i e. when Firoz Shah came into power, or more particularly after either 1354 or 1359 A D., when he had come to invade Bengal. Besides, it is certain that our poet, by that time, must have been sufficiently advanced in age in order to be able to compose a song that could be sung in harmony with the highly technical *jhummari* dance. We say so, because the song referred to above is of this nature[2]. This supposes that he must have been of at least 20 years before 1372 A. D. Therefore, we can say definitely that our poet could not have been born later than 1352 A. D.

We shall have to push this date backward, by ten or 12 years, if we take into consideration the statements of Gupta and Ṭhākur that we have stated above. But as already indicated there we are not able to take them into consideration.

2. Vidyāpati's chief patron was Śivasiṁha. The date of his accession was the 6th day of dark Caitra of 293 L. S., i. e. 1324 Śāke,[3] = 1402 A D. Grierson takes this year to be

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1. *lakkhanasenanaresa lihia pañcave jabe.... ..*
asalāna. rāe gaenesara mārala. "When 252 was written of the Lakṣmana era. Asalāna killed the king Gaṇeśvara, [Kīrtilatā, p. 7].

2. *gābaha sahi lori jhumara madana arādhana jāño,* 9 friends sing *jhummari*, I go to worship Cupid [Gupta p. 474].

3. *analarandhrakara lakkhaṇanaravae*
sakka samudda-kara-agini-sasī
caitta kāri chathi . devasimha surapura
caliu garua dāpa sivasimha karu.
"In fire (3), sky (9), hands (2) of L. S., in seas (4), hand (2), fire (3), sasī (1) of Śāke, in the dark Caita, on the 6th, Devasiṁha went to the city of gods and Śivasiṁha assumed high powers [Gupta p. 531].

1412 A. D[1] He is certainly wrong. Of course, he follows Jayaswal in equating 293 L. S. to 1412 A. D. He does not doubt the authenticity of the passage, nor has he any other source of information. So far as we are able to see it seems curious that he accepts one part of the passage as correct and fails to take into the consideration its another part which gives the year in Śāke. Hence we have no doubt that 293 L. S. was but 1402 A. D

This Śivasiṁha was on the throne for 3 years and 9 months. Subsequently he disappeared from the field of battle that he fought against the Mussulmans. So his flight took place either towards the end of 1405 A.D , or in the beginning of 1406 A D.

We learn from Vidyāpati himself that 32 years after Śivasiṁha's disappearance from the battle-field the latter was seen in a dream by our poet.[2] This leads us to conclude that Vidyāpati was alive in 1437 A D. The effect of the dream was that the poet began to anticipate his death in near future. We are told in another passage that Vidyāpati died on the 13th day of the bright Kārtika [3] If we read the two passages together we come to the conclusion that our poet did not die before the month of September in 1438 A. D.

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1 Test of Man, Introduction p. XI.

2. *sapana dekhala hama śivasimha bhūpe*
batisa barasa para . . . .
. *bhelahū hama āyu vihīna*

"I have seen Śivasimha in dream 32 years after...., now I have become without a span of life."

3. *vidyāpatika āyu avasāna*
kātika dhavala trayodasi jāna,

"know the 13th day of the bright Kārtika [to be the date] of the end of duration of the life of Vidyāpati,

But now we are in a position to say that the poet might have lived for several years after 1438 A.D. Recently a MS. of Brāhmaṇasarvasva has been discovered in the Nepal Darbar Library. The author of this work was Halāyudha Miśra. It was copied by a student of Vidyāpati, in 341 L. S., i. e. between 1448 to 1461 A. D[1] This copy was corrected in the same year by one Someśvara who compared it with the original manuscript.[2]

So we can see that Vidyāpati lived possibly up to 1448 A. D., or may be, up to 1461 A. D. In the former case he lived at least for about 96 years, and in the latter one for about 109 years.

But the colophon of the MS. says that in L. S. 341, Rūpadhara was reading under him. So he must have been then hale and hearty. This makes our position weaker no doubt. But we have no reason to disbelieve either of the dates, i. e. the one deduced from the poem having in the bhanitā the name of Bhogīśvara, and (2) the other quoted in the colophon of the

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1. *la-saṁ 341 muḍiāragrāme saprakriyasadupādhyāyanijakulakumudınī-candra-vādimatebhasıṁhasaccaritrapavitra-śrīvidyāpatımahāśayebhyaḥ paṭhātā chātraśrīrūpadhareṇa likhitamidaṁ pustakam,*

"In the year L. S. 341, in village Muḍıār, this manuscript is copied by Rūpadhara, who is reading with Paṇḍita Śrī Vidyāpati, who is devoted to duty, who is an excellent teacher, who is like a lion against the elephant-like opinion of his antagonist and who possesses an excellent character."

See also above, p. 25.

2. *pakṣe sitesau śaśivedārama—*
yukte navamyāṁ nṛpa-lakṣmaṇābde
śrīpūrvasomeśvara-saddvijena
pustī viśuddhā likhitā ca bhādre.

"On the 9th day of the bright fortnight of the month of *bhādra*, in the year, the moon (1), Veda (4), and *Rāma* (3), [i. e. 341 L. S.] of the king Lakṣmaṇa, this correct book was written."

MS. referred to above. It is possible that our poet may have lived a few years after 341 L. S. But we have no means to go beyond this date, nor do we consider it likely that he so lived.

Now we shall see that within these two limits, i. e. 1352 and 1448-1461 A. D., the period during which we hold that our poet might be living, lived all the persons who were either referred to by Vidyāpati as his contemporaries or are known to be such from some other source. Besides, we have certain dated documents relating to certain happenings that occurred during the life-time of the poet. All such known dates fall within the said period.

1. Besides Bhogīśvara and Śivasiṁha, Kīrtisiṁha is referred to by our poet as one of his contemporaries.[1] We have seen above that Vidyāpati might have already attained maturity during the life-time of Bhogīśvara, the grand'father of Kīrtisiṁha. Though we do not know the exact date of Kīrtisiṁha it is sure that he succeeded his father Gaṇeśvara, and that he was succeeded by Devasiṁha, the father of Śivasiṁha.

2. Vidyāpati has more than once referred to Devasiṁha, as his patron.[2] This Devasiṁha is recorded to have died in 1402 A. D, which we have already noted above.

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1. *kīrtisiṁhamahīpateḥ*
   karotu kavayituh kāvyaṁ
   bhavyam vidyāpatikavih

"Let the poet Vidyāpati compose beautiful poetry relating to king Kīrtisiṁha ,the poet" [Kīrtilatā, p. 2].

2. *hāsinidevipati devasiṁha narapati*
   parasana hothu murāri

"Let Kṛṣṇa, be pleased with the king Devasiṁha, the husband of Hāsinī, [VN, 79b].

3. Vidyāpati received the grant of the village Bisapī in 293 L. S. from Śivasiṁha. It was under his patronage that he wrote Puruṣaparīkṣā.[1] We have already stated that he was on the throne nearly up to 1406 A. D It was in 291 L. S, when Vidyāpati was enjoying high favours from Śivasiṁha, that Devaśarmā and Prabhākara copied the MS. of Kāvyaprakāśaviveka of one Śrīdhara [2]

4. In the introductory stanzas of Śaivasarvasvasāra, Vidyāpati refers to Padmasimha as one of his patrons. This Padmasimha came to the throne 12 years after Śivasimha had disappeared. During this period the administration of Mithilā was in the hands of the queen Lakhimā, who was awaiting the return of her husband. When he did not do so she became a *satī* with his *parṇamūrti* [bust made of leaves]. It was then, i e. in the year 1417-18 A. D., that Padmasimha came to the throne.

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1. *śrīśivasimhanṛpaterviprapriyasyājñayā*

   ....

   bhāti yasya janako raṇajetā

   devasimha-nṛpatirguṇarāśiḥ,

"Under the orders of king Śivasimha, to whom Brāhmaṇas are dear ......whose father, the king Devasimha, the winner of battles, repository of qualities, is glorious." Puruṣaparīkṣā. We can see here that Vidyāpati refers to both the father and the son as *nṛpati*, king, at the same time."

2. *mahārājādhirājaśrīmacchivasimha-*

   sambhujyamānatīrabhuktau śrīgajaratha-

   puranagare......ṭhakkura śrī vidyāpatīnām

   ājñayā khauālasam śrīdevaśarma-

   baliāsasaṁ śrīprabhākarābhyām

   likhitaiṣāpustī. la. sam 291: in the year 291 L. S., when Śivasiṁha was ruling over Tirhut, the book was copied under orders of Vidyāpati Ṭhākura, at Gajarathapura by Devaśarman of the Khauāla family and by Prabhākāra of the Baliāsa family.

5. This Padmasimha remained alive only for one year after he became the ruler. He was succeeded by his wife Viśvāsadevī. It was under her orders that Vidyāpati wrote Śaivasarvasvasāra and Gangāvākyāvalī.[1]

6. In one of his songs Vidyāpati has referred to one Rudrasimha[1] as his patron. This Rudra was the second son of Kusumeśvara, the younger brother of Bhogīśvara. So we see that Rudra was a cousin of Kīrtisimha and Śivasimha, all the three being great grand'sons of Kāmeśvara, from his three different sons Thus Rudra was a contemporary of Śivasimha, and, as a matter of course, of Vidyāpati.

There are two other Rudras mentioned in the *pañjī* in the same family· one was Rudranārāyaṇa and the other was Pratāparudra. The Rudra of Vidyāpati must not be confounded with either of the two others, who were great grand'-sons of Harasimha, the younger brother of Devasimha, as our poet could not be expected to be living up to the time of either of the two such Rudras.

7. In a number of poems, Vidyāpati has mentioned the

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1. . *dānaṣvalpita-kalpavṛkṣamahimāsau padmasimho nṛpah*, "that king Padmasimha had made the greatness of Kalpavrksa inferior by charity."

sambhūtā padmasimhakṣitipatidayitā dharmaikasīmā
patyuhsimhāsanasthā pṛthu-mithilā-mahīmaṇḍalam pālayantī
śrīmadviśvāsadevī jagati vijayate caryayārundhatīva.

"Then came the wife of the king Padmasimha, she who is at the extremity of virtues, she who sits over the throne of her husband and is protecting the big land of Mithilā, ... By character, Viśvāsadevi is glorious on the earth, like Arundhatī".

2. *rudrasimhanarapati-varadāyaka*
vidyāpati-kavi-bhanita guṇe

"Giver of boon to Rudrasimha, the King, and she whose qualities are described by Vidyāpati, the poet," [Gupta, p 255]

name of one Amarasiṁha.[1] This Amarasimha was a son of Rudrasimha, whom we have referred to above. Amarasimha was 5th in descent from Kāmeśvara, so was Bhairava also. We shall see below that this Bhairava was a younger contemporary of Vidyāpati. Hence it is not unlikely that Vidyāpati was alive up to the time of Amara.

Chakravarti wrongly considers this Amarasimha to be a son of Tripurasimha, the second son of Bhaveśvara.[2] We do not find him so mentioned in the *pañjī*.

8. Vidyāpati mentions the name of Arjuna Rāe in the *bhanitā* of several poems.[3] This Arjuna was a cousin of Śivasiṁha and son of Tripurasimha. Chakravarti wrongly considers him to be a brother of Śivasimha. Arjuna and Śivasimha being related as such we have no doubt that the former was a contemporary of Vidyāpati.

9. In Likhanāvalī Vidyāpati tells us that he had written it under the orders of Purāditya. This Purāditya lived in Saptarī in Nepal. In a large number of sample forms of letters given in this book Vidyāpati dates them as 299 L. S.[4]

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1. *vidyāpati bhana ī ritu vasanta*
kumara amara jñānidevīkanta

"Vidyāpati says: this is the season of the spring: Kumar Amara is the husband of Jñānidevī."

2. J. A S.B. 1915, p. 422.

3. *achae juvatigati kamalādevipati mana basa arjuna rāe.*

"I have in my mind, Arjuna Rāe, the husband of Kamalādevī, the resort of young ladies" [Gupta, p. 183].

3. *jitvā śatrukulaṁ tadīyavasubhiryenārthinastarpitā*
dordarpārjita-saptarijanapade rājyasthitiḥ kāritā
saṁgrāmerjunabhūpatirvinihato bandhau nṛśamsāyitaḥ
teneyam likhanāvalī nṛpapurādityena nirmāpitā.

"This Likhanāvalī has been got written by king Purāditya, who having defeated the enemies, with their wealth satisfied the suppliant, he who made his capital in the district of Saptarī, that was won by him with the power of his arms, and he who killed in battle the king Arjuna, who was cruel to his relations."

4. J. A. S. B.—1915—p. 428.

According to tradition, when Śivasiṁha was himself going to conduct the battle against the Mussulmans he sent his wives and other members of his family with Vidyāpati to the house of Purāditya. It was from this battle that Śivasimha fled away in 297 L. S. So we can see that this Likhanāvali might have been written in about 299 L. S.

10. Vidyāpati wrote Dānavākyāvalī, under the orders of Dhīramatī, wife of Narasimha. Vidyāpati refers to the latter in Durgābhaktitaraṅgiṇī. It was under the orders of Narasiṁha that Vidyāpati wrote Vibhāgasāra.[2]

11. This Narasimha, also called Darpanārāyana, was a son of Harasiṁha, a brother of Devasimha. Harasimha had succeeded Viśvāsadevī. He lived for a very short time after his accession. Vidyāpati does not refer to him as a king, but from another source we are able to know that he was on the throne for sometime.[3]

Whatever it be, the fact remains that Narasimha, was a younger contemporary of Vidyāpati. The time of Narasiṁha, as we have seen above, is recorded as 1453 A. D., i e. 5

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1. *śrīmannarasiṁhadevamithilābhūmandalākhaṇḍala ..*
bhūpaśrībhavasiṁha vaṁśatilakaḥ śrīdarpanārāyanah.

"Darpanārāyaṇa, the crest of the family of the king Bhavasimha, i. e. Narasimhadeva, the Indra of the land of Mithilā . " [Ind. Govt. Newāri MS. No. 1460 Fol 1a].

2. *rājñobhaveśāddharasiṁha āsīt*
tatsūnunā darpanārāyaṇena
rājñā niyuktotra vibhāgasāram
vicārya vidyāpatirātanoti.

"From the king Bhaveśvara was born Haraisimha, his son was king Darpanārāyaṇa: it is under his orders that Vidyāpati writes Vibhāgasāra, after due consideration." [Vibhāgasāra-Introductory verses.]

3. *rājopajīvyo harasiṁhanāmā .....*
"There was the king Harasimha, by name, who was fit to be served."

years after 1448 A. D., that was a year in which the poet was possibly living It was possible that Narasimha might have out-lived the poet by some years.

12. Vidyāpati has referred also to two sons of Narasiṁha: they are Dhīrasimha and Bhairavasimha. It was under the orders of the former that he wrote Durgābhaktitaraṅgiṇī.[1] It is in this very book that Vidyāpati refers to Bhairava also.[2] From some other sources we know that both Dhīrasiṁha[3] and Bhairavasiṁha[4] lived in 321 L. S., i. e. between 1428 and 1441 A. D.

None of these dates goes against our hypothesis.

13. Vidyāpati, in one of his poems, refers to Gyasuddin[5] as his patron. Chakravarti considers this Gyasuddin to be the

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1. *iti śrīdarpanārāyanadevātmaja vī [dhī] rasiṁhadevānām samaravijayināṁ kṛtau durgābhaktitaraṅgiṇī samāptā,*

'Here ends the Durgābhaktitaraṅgiṇī for the benefit of Dhīrasiṁha, always victorious in battle, the son of His Highness Darpanārāyana" [Colophon to Durgābhaktitaraṅginī].

2. *śrīmadbhairovasiṁha nṛpatirjavati.*

............"glorious is the king Bhairavasiṁha" [Introductory verses in Durgābhaktitaraṅgiṇī].

3. *śrīmallakṣmaṇasenadevīyaikaviṁśatyadhika śatatrayatamābde mahārājādhirājaśrīmaddhīrasimha saṁbhujyamānatīrbhuktau... ..likhitamidaṁ śetudarpaṇīpustakama,*

"This book of Śetudarpaṇī was written in the 321st year of Lakṣmaṇasena, while Mahārājadhirāja Dhīrasiṁha was ruling over Mithilā."

4. *ekadvirāmaguṇite nṛpalakṣmaṇābde śrībhairavakṣitibhujā nṛpaśekharena cakre...... .*

"In the year 321 of the Lakṣmaṇa era, this was got-done by Bhairava, the king, the chief of kings [Taḍāgayāgapaddhati].

5. *vidyāpatikavibhāna malahamajugapati*
cire jībathu gyāsadīna suratāna.

"The poet Vidyāpati says :—may Gyasadin, the Sultan, the lord of Malahamjuga (?), live long" [Rāgataraṅgiṇī p. 57].

ruler of Bengal [1390-1412 A. D.[1]] But most probably he was Ghyasuddin, Tuglaq Shah II, the grandson of Firoz of Delhi[2].

14. Vidyāpati copied the Śrīmadbhāgavata in 309 L.S., i.e. between 1415 and 1429 A. D.[3]

15. Tradition makes Vidyāpati an older contemporary of Pakṣadhara Miśra. The date of the latter is given in his copy of the Viṣṇupurāṇa, as 345 L. S, i. e. between 1451 and 1465 A.D.[4] This too does not go against our proposition.

While determining the problem of the date of Vidyāpati, we have to take into consideration the following facts as well:

1. Vidyāpati is found to be referring to one Nasarat Sah in one of the poems found in Gupta's edition[5] This Nasarat Sah ruled over Bengal from 1521 to 1528 A. D. So if we take this poem to be a composition of Vidyāpati our poet would have to be supposed to have lived from 1352A.D. to 1521A.D., if not still longer. Could it be possible ? Certainly not. Hara Prasada Śāstrī notes this discrepancy and suggests that this poem is from the pen of a Bengali poet Kaviśekhara.[6]

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1. J. A. S B, 1915, p. 423 and
   Cambridge History of India, Vol. III, p. 423.
2. Ibid, p. 189. He had came to the throne in 1388 A. D.
3. *la-sam 309 śrāvana śudi 15 kuje*
   rajābanaulīgrāme vidyāpaterlipiriyam,

' This is the writing of Vidyāpati, [dated] L. S. 309, Tuesday the 15th day of the bright Śrāvana at village Rājābanaulī.

4. Banerji and Jha—J. B. O. R. S., Vol. XXIV, pp. 170 ff.
5. *kaviśekhara bhana apuruba rūpa dekhi*
   rāe nasarad sāha bhulali kamalamukhi.

"Kaviśekhara says, having seen Nasarat Sah, of extraordinary beauty, the lotus-faced lady got enchanted" [Gupta, p, 22].

6. Introduction to Kirtilatā, pp, 31 ff.

While we agree with Śāstrī that the poem under discussion is not a composition of Vidyāpati we fail to subscribe to his view that it is the work of a Bengali poet for the simple reason that the poem occurs in Rāgataraṅgiṇī,[1] a book that does not contain a single poem by any Bengali poet. Its language is pure Maithilī, and not the imitated Maithili, as considered by Śāstrī. Of course, Śāstrī is led to consider it to be so from the fact that the poem has been actually mutilated in Bengal, and its mutilated reading occurs in the notes in Gupta's edition, We shall have occasion to substantiate what we say elsewhere.[2]

Let us examine here the question raised by Śāstrī on the basis of this poem. As noted above, the poem was considered by Gupta as belonging to Vidyāpati. Gupta had strong reasons to do so. He found it included not only in Rāgataraṅgiṇī, but he must have also noticed that there the poem was postscribed as "*iti vidyāpateḥ*" This was sufficiently strong to lead him to think that it was a composition of the poet. So if it were not of Vidyāpati, the mistake was committed by Locana, the author of Rāgataraṅgiṇī, and not by Gupta.

The poem does not bear the name of Vidyāpati. It has Kaviśekhara in it. Locana has once referred to Vidyāpati as Kaviśekhara in his own remarks[3]. That Vidyāpati was called Kaviśekhara, we have not the least doubt about it. He is so referred to also in the copper-plate grant of Śivasiṁha.

Locana has used the expression "*iti vidyāpateḥ*" at the end of this poem[4] and "*vidyāpateḥ*" after another[5]. Of such poems

1, pp. 44-5.
2. See below, Previous Editions of Vidyāpati.
3. Rāgataraṅgiṇī, p. 37.
4. Ibid, pp. 41, 45, 46, 50, 73.
5. Ibid, p. 87.

those that occur at pages 41 and 46 contain the name of Vidyāpati. So we have no doubt about their authenticity. The one, that is at page 73, occurs with the name of Vidyāpati in its bhanitā in the N. MS.[1] So we have no doubt that it was written by Vidyāpati. The poem occurring at page 5o is given at pages 116--7 in Gupta also. He notes that he got it in Rāgataranginī. But he has a bhanitā that has the name of Vidyāpati in it. Rāgataranginī has no *bhanitā*. It is impossible to find out where-from Gupta obtained the last two lines, i. e. the bhanitā. It is impossible to make out anything with the help of the poem found at page 87 for the purpose of coming to any decision with regard to the authenticity or otherwise of the poem that occurs at 45, i. e. the poem that contains the name of Nasarat Sah.

So without being able to refute conclusively what has been noted by Locana, we venture to suggest that Locana was wrong in considering this poem as belonging to Vidyāpati. He was led astray perhaps on account of the world *kaviśekhara.* The clue to this suggestion is furnished by Locana's work itself. Herein we find a poem with the bhanitā of Jasodhara, navakaviśekhara. Herein he eulogizes Husen Sah as his patron.[2] This Husen Sah was the ruler of Bengal from 1488 to1521A.D., i. e. before Nasarat Sah had come to the throne. It is not unlikely to suppose that Jasodhara, when he grew older, dropped the word *nava* from his epithet, and became a full fledged *kaviśekhara* later during the time of Nasarat Sah.

1. VN. 78 a & b.

2. *bhanaī jasodhara narakaviśekhara* . .
sāhahusena bhṛṅgasama nāgara .. . p. 67.

Of course "*nara*" is an error for "*nava.*"

"Yaśodhara, the new kaviśekhara says.... ....
Husena Sah is a lover like a bee..............."

So the author of the poem having the name of Nasarat Sah appears to have been written by Kaviśekhara Jasodhara, and not by Kaviśekhara Vidyāpati.

This poem of Jasodhara occurs in Gupta's edition also.[1] But instead of Jasodhara there is Vidyāpati in it. In Gupta's bhanitā this Vidyāpati has also become *navakaviśekhara*. Gupta tells us that he found it in the palm leaf MS. and also in Rāgataraṅgiṇī. He does not say if the reading in the two differed. So we think that substitution of Jasodhara by Vidyāpati was made by the editor. As noted above Husen Sah's time was long after that of Vidyāpati. Hence we cannot consider the poem under reference as belonging to that poet, particularly in the light of the clear testimony to the contrary found in Locana.

Śāstrī noted this discrepancy so far as it related to the age of Vidyāpati. But he had not taken into consideration the reading of Rāgataraṅgiṇī. He had suggested that Husain Sah referred to in the poem might have been Husen Sah of Jaunpur. But he had no Nasarat Sah before him who could be a patron of Kaviśekhara of Mithilā. We have attempted to show how Jasodhara might have lived under both Nasarat Sah and Husen Sah of Bengal. As the names of these two Muhammadan rulers are not found in the poems of Vidyāpati it is irrelevant to bring them in while considering the question of the date of our poet.

In Gupta's edition, there is a poem, of which the poet designates himself as Dasa-avadhāna.[2] This has the name of Alam Sah also in it. Gupta tells us that he had found the note, in the MS. of Vidyāpati to the effect that Vidyāpati had obtained the title of *daśa-avadhāna* from the court of

1. p. 297.

2. He who can listen and attend to 10 things at one time [p. 599].

Delhi. The poem occurs in Rāgataraṅgiṇī also.[1] But there is no such note in it. Therefore, it is not possible to ascertain the validity or otherwise of Gupta's statement. We do not find any Alam Sah in the history of the period. Hence we strongly feel that the note referred to above was a product of Gupta's imagination.

In Gupta's edition we have poems by Vidyāpati which bear the name of Rāghavasiṁha.[2] This Rāghava was a son of Dhīrasimha. Apart from the fact that Vidyāpati could not have lived so late as the time of Rāghava, there is another point to be noted here We see, except these three poems with the name of Rāghava in them, there is no other ruler of the family, who came to power after Śivasimha and was referred to by Vidyāpati in any of his Maithilī songs. After the disappearance of Śivasiṁha, Vidyāpati became more sober and devoted himself exclusively to the preparation of religious treatizes. This will become more evident when we note the following.

He composed tales and poems upto the time of Śivasiṁha. Thereafter he left this sort of work.

Kīrtilatā, written in honour of Kīrtisiṁha.			
Kīrtipatākā	,,	,,	
Bhūparikramā, written under orders of Śivasimha.			
Puruṣaparīkṣā	,,	,,	
Likhanāvalī	,,	,,	Purāditya,
Śaivasarvasvasāra	,,	,,	Viśvāsadevī
Gangāvākyāvalī	,,	,,	,,

1. p 86.

2. *bhaṇahi vidyāpati sunu paramāna*
bujha nṛpa rāghava navapacavāna
"Vidyāpati says, what is true, king Rāghava, the new Cupid knows it." [Gupta, p. 419].
See also pp. 432-3 and p. 447.

Bibhāgasāra,	written under orders of	Narasiṁha.
Dānavākyāvalī	,, ,,	Dhīramatī.
Durgābhaktitaraṅginī	,,	Dhīrasimha.
Varṣakṛtya		?
Gayāpattalaka		?

It is not a fact that after the flight of Śivasimha Vidyāpati gave up composing poetry in Maithilī altogether. He did it. Of course in the poems composed in his later life he did not eulogize any human being. In them he expressed his feelings towards one or the other god.

Another strong argument in doubting the poems that have the name Rāghava in them as having been written by Vidyāpati is that none of them was found in any MS., but all of them were transmitted orally. It leads us to presume that none of them was of Vidyāpati. Therefore, the mention of Rāghava in any of poems does not interest us in this context.

Our conclusions are as follows: On the basis of reliable records we are in a position to say that our poet lived between 1352 and 1448 A. D. and that all such passages in which personalities living after 1448 A. D. are mentioned as contemporaries of Vidyāpati appear to be spurious.

The Sect of Vidyapati

Vidyāpati has nowhere directly said anything with regard to the sect to which he belonged. In his writings he is found to be expressing his veneration to more than one divinity: sometimes Durgā is the supreme goddess,[1] sometimes Śiva is the most

1. *brahmāpi yānnauti nutaḥ surāṇām*
yāmarcitopyarcayatīndumauliḥ
yāṁdhyāyatidhyānagatopi viṣṇu-
stāmādiśaktiṁ śirasā prapadye

Whom Brahmā, Himself revered by gods, salutes, whom the lotus-crested god, himself worshipped, worships, whom Viṣṇu, himself thought of, meditates, to that primal force, I do bow down [Puruṣaparīkṣā]. See also, [Guptā, p. 501]: Ibid p. 522.

powerful god[1], and in a number of passages he praises Viṣṇu.[2] Again we find him saying thatViṣnu and Śiva are not different from one another[3]. Later Brahmā is also associated with the two. This is done in this way. Śiva and Visnu are disputing as to whom the Gaṅgā belongs. Both of them claim her. Visnu does it on the ground that one of the names of the Gangā is *vaiṣṇavī* [of Visnu]; Śiva argues that she is his because she is always present over his crest. At this stage Brahmā arrives and puts an end to the dispute by asserting how could they consider that he was different from them.[4] The same

1. "Hear, O great Lord, there is no other god in the three worlds, may you kindly permit me to have a place at your feet [V.N. 48 a]. Also "Hear, O three-eyed god, I have resigned myself to thy lotus-like feet" [Rāg. p. 108].

2. "[O Mādhava—a name of Krsṇa, an incarnation of Viṣṇu],—how many Brahmās will die again and again, [but still they will] not be able to get to your either beginning or end, which you do not have: [the universe] takes its birth from you and will enter into you like waves in the ocean [Gupta, p. 496-7].

"O Hari, I worship your feet · having ignored your feet, by what means shall I cross the ocean of sin ?" [Gupta p. 495]

"Carrying on business in devotion to Rāma, [an incarnation of Viṣṇu], is profitable " [N. MS., 50 a].

3. "O God, thou art good as Hari [Viṣnu], good thou art as Hara [Śiva], one moment thou hast yellow garments, and on another the skin of a tiger . sometimes thou art five-faced [Śiva], and sometimes thou hast four faces [as Brahmā], at times thou art Śamkara, at times thou art Murāri; sometimes thou tendest the kine in the Bṛndā forest [as Kṛṣṇa], and sometimes thou beggest having sounded ḍamaru, [as Śiva] . " [Guptā, p. 502].

"Let happiness accrue to you on account of the kindnsss of the one who holds the moon [an epithet of Śiva], and that has united with Viṣṇu" [Introductory verse of Gangāvākyāvali].

4. *gaṅgā meśau prathaya kathamasau vaiṣṇavīti prasiddheḥ*
kinnāmā mesti bhogah satu bhavatu tathā bhedabhājah pramāṇam,
bhinnoham kotra sākṣī vidhiriti vidhinā sasmitam vīkṣyamānau
pāyāstām nirvivādau sapadi hariharau vyangamātrottarāṇṇaḥ.

[Bibhāgasāra, Introductory verse.]

idea is put more clearly in the introduction to part IV of Puruṣaparīkṣā. Here the poet says—"Some make their submissions to Visnu, others to the husband of Pārvatī [Śiva], again there are persons in this world who call Brahmā as their God; but the gods differ in name only : there is but one God in the universe.[1] Then there is the union of Śiva and Durgā.[2] He praises *ardhanārīśvara*, the god who has a women as his half-body. Besides, he praises the Gaṅgā and Gaṇeśa as well.

It is in such circumstances that critics as well as the general public hold quite different views with regard to the sect of Vidyāpati. In Bengal, the Vaiṣṇavas consider him a Vaiṣṇava—a section of them, namely the Sahajiās, go a step further in saying that Vidyāpati was one of the seven *rasika-bhaktas*, "devotees full of love-sentiment. There are others who consider him to be a *pañcadevopāsaka*, worshipper of five gods; then there are people who call him a Śākta, worshipper of Śakti, Durgā, or a Śaiva, devotee of Śiva, or *ekeśvara-vādi*, believer in one god. We propose to examine all these views.

First of all let us take up the view of those who believe him to be a Śākta. This view was expounded by Bhagīratha Prasāda Śukla,[3] in the Mādhurī, a Hindi monthly journal, in July, 1936. In addition to citing the three passages, describing the devotion of the poet to Śakti, Śukla argues that

1. *viṣṇuṁ kepi nivedayanti girijānāthañca kecittathā*
brahmānam prabhumullapanti bhuvane nāmnaiva bhinnammahaḥ
nirṇītammunibhiḥ satarkamatibhiścidviśvamekeśvaraṁ
tacintāparamānse tvayi punarbhinnā kuto bhāvanā.

2. On one side you have moustaches, on the other you have a breast [udder], the two are attached together in an excellent manner [Rāg. p. 104].

Maithila's are generally Śāktas, and as such Vidyāpati must have been a Śākta.

We could have agreed with this view had we not met with passages in which we find our poet praising other gods in terms, expressive of highest respects Nor are all the Maithilas worshippers of Śakti, to the exclusion of other gods Nothing special is available that can make one say that Vidyāpati was a Śākta.

The view that the poet was a devotee of five gods was advocated by the late Mahāmahopādhyāya Hara Prasāda Śāstrī, [Introduction to Kīrtilatā, p 19] It is true that in Mithilā, the five gods, i e Ganeśa, [the god of learning], Sūrya [the sun], Visnu, Durgā and Śiva are jointly worshipped in any form of worship. Such a joint worship is the beginning of a prayer. Even at the time of special worship of any of these five gods the five gods are jointly worshipped before the god to whom the special worship is offered. There is none in Mithilā who has five special gods: nor is there any passage available on the basis of which we could subscribe to such a view, particularly when we have not found a passage written by the poet in honour of the sun.

The view that Vidyāpati was a monotheist was propounded by Dr. Janārdan Miśrā in his book "Vidyāpati", Patna, 1933 It is based on the passages which describe the indentity of Śiva and Visnu and that which calls Śakti to be all pervasive, quoted above.

We are not able to subscribe to this view either. Had the poet been a monotheist in the sense of the term in which it is usually employed he would not have praised any of the manifestations of the Supreme Being, the manifestations that are represented in Hindu religious texts as so many gods.

'a was the first scholar to advocate that Vidyāpati ..s a Saiva[1]. He was supported by Pandit Śivanandana Thākur[2]. They advance the following arguments :

1. In Mithilā, the poet's *nacārīs*, i.e. the dance-songs of Śiva, are popular to this day They are considered to be religious.

2. From the names of the ancestors of Vidyāpati it appears that they were Śaivas. Besides, Candeśvara, in Kṛtyacintāmaṇi, begins his work with a prayer to Śiva. As the tradition goes, Jayadatta, the father of the poet, when he had no son, worshipped Śiva and obtained Vidyāpati as a reward thereof.

3. The temple of Śiva, found in the village, Bhavānīpur, in the Darbhanga district is said to have been got constructed by the poet. The temple of same god, that is found in village Bājitapur, is believed by people to have been built at the place where Vidyāpati's body was burnt.

4. The patrons of Vidyāpati were Śaivas : Devasimha died before Śiva : Bīrasiṁha, Viśāsadevī and Bhairavasiṁha have been referred to as devotees of that god by their court poets. See above, The Date of Vidyāpati.

5. In tale No. 32 of Puruṣaparīkṣā the king Ratnāṅgada, when his condition becomes miserable, becomes repentant and promises to pass the rest of his life in service to Śiva.' In the same book in another tale, Bodhi a Kāyastha, is said to be a devotee of this god, Śivabhaktipārāyana.

None of the arguments advanced appears to be convincing.

1. Beside the *nacāris* composed in honour of Śiva, the poet has composed songs and verses in honour of so many gods. The verse, *brahmāpi .....* quoted above, is as popular and religious as any *nacārī*.

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1. Vidyāpati-Padāvalī, Introduction, pp 12 ff.
2. Mahākavi Vidyāpati, Introduction, pp. 175 ff.

2. It is not a fact that the names of all the ancestors of the poet were such as may prompt us to consider them to have been devotees of Śiva: out of the names of his seven ancestors, as many as four end in āditya: one of them was Visnu: neither Vidyāpati nor his grand'father Jayadatta had any Śivaite characteristic in his name. We have only Gaṇapati, son of Śiva, and Dhīreśvara ending in *īśvara*, Śiva, which may be taken to have certain Śivaite element in them We have then no means to verify the truthfulness or otherwise of the unrecorded and unheard of tradition relating to a supernatural incident.

3. It is not necessary that only a *Śaiva* should dedicate a temple to Śiva or that a temple of Śiva can be erected over the pyre of a Śaiva only. Nor is it necessary that any person worshipping Śiva must be a Śaiva.

4. We are not in possession of any proof suggesting that even one of the patrons of Vidyāpati was a *Śaiva*, i. e. devotee of Śiva, to the exclusion of other gods. On the other hand, we find Narasimha, one of them, dedicating a temple to the sun.[1] In the Bispī copper plate, Śivasimha is mentioned as *bhavānībhavabhaktipārāyaṇa*, devotee of Durgā and Śiva. That Bhava simha was taken to a Śiva temple before his death and there he died proves nothing. Even today, any old person in Mithila is taken either to the bank of the Gaṅgā or to a Śiva-temple before his death, in order that he may die there, irrespective of the fact whether he is exclusively devoted to Śiva and Gaṅgā, or not. Vidyāpati, himself is believed to have died on the bank of the Gaṅgā. Even a Śākta or Vaiṣṇava wants to die at Kāsī, where Śiva and Gangā are present, and although the chief god of the place is Śiva, and not either Durgā or Viṣṇu.

5. The evidence of Puruṣaparīkṣā is not conclusive. In tale No. 43, we are told how Vāmana was saved from degena-

1. J. B. O. R. S. Vol. XX, p. 19.

ration by Nārāyaṇa, i. e. Viṣṇu In another tale, No. 44, the poet describes how Bhatṛhari became one with Hari, Viṣṇu. The characters of Puruṣaparīkṣā are devotees of Gaṅgā and Durgā as well: vide tales Nos. 28 and 30.

In one place [tale No. 23] Sītā and Rāma are considered to be ideal wife and husband, and in another [tale No. 21] Śiva and Durgā are so described.

Again in the post-script to part III Viṣṇu is described as the God and not as a god.

Lastly let us come to examine the view that he was a Vaiṣṇava It is the view that has been current mostly in Bengal and that from a very early time. This happened in the following way: Caitanyadeva [1456-1534 A. D.] was the first propounder of modern Vaiṣnavism in eastern India. This neo-vaiṣṇavism had Viṣṇu in the form of Rādhā-Kṛṣṇa as the highest deity. Caitanyadeva influenced his admirers not only through the force of his arguments but also through expressions of sentiments and emotions. So much was this saint devoted to his deity that when he heard somebody even uttering the word Rādhā-Kṛṣṇa he would faint and become senseless. Anything that had allusion to the amorous sports of Rādhā and Kṛṣṇa could not but be equally dear to his mind and heart. The Rādhā-Kṛṣṇa songs of Vidyāpati through the agency of the Bengali scholars who came to Mithilā to perfect their knowledge of Nyāya and Smṛti reached Bengal. When Caitanya heard them chanted, he, as usual, was moved by its melody. It is said that at times he would sing them himself. While so doing he would fall into trance. This love of the great man [mahāpuruṣa] made the songs of Vidyāpati very popular among his followers. Along with these songs, the Maithili language gained the highest popularity in Bengal. In course of time Vidyāpati's songs remained no more the ordinary songs there;

they became prayer hymns, *vaiṣṇava-bhajanas* or *kīrtanā-padas*.[1]

It may here be remarked that in Mithilā, the Rādhā Krsna songs never became religious. As they were replete with expressions of love they passed into the category of ordinary erotic songs, along the side of those that had nothing of Rādhā-Krsna in them. All the erotic songs began to be employed for similar purposes particularly on the occasion of marriages.

On account of what had happened in Bengal, as we have seen above, not only Vidyāpati's song got included in the Vaiṣṇava prayer books, but the poet himself was also taken into the Vaisṇava-fold. The matter did not stop there. They found a place of his residence in Bengal and went to the length of saying that the poet was even born in that region. This belief had been so strong that even Beames [Indian Antiquary, 1873, p. 37] , stated that Vidyāpati's real name was Vasanta Rai and that he was a son of one Bhavānanda Rai. No such belief about Vidyāpati's being an originaire of Bengal is current today. But there are people who still consider the poet to have been a Vaisṇava

After the death of Caitanyadeva the Bengali Vaiṣṇavas got divided into two sections: the *gosvāmimata* and the *sahajamata*. Those who belonged to the first section would, at least in principle, profess the supreme authority of the Vedas, but in practice they would never care to study them. Among them those who were great scholars would read the Bhagavad-gītā and the Brahmasūtra. But their chief authority in the matter of religion was Śrīmadbhāgavata, i. e. the Bhāgavata-purāṇa. They would pay great attention to its tenth and elev-

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1. K. N. Mitra, Vidyāpatira Padāvalī, Introduction pp. 6 ff., and Grierson, Maithili Chrestomathy.

the New Theatres, Calcutta The title of the film is Vidyāpati and it is considered to be religious.

In such circumstances it was no wonder that Beames, a European scholar, included some of the poems of Vidyāpati in his 'Early Vaisnava poets of Bengal' [Indian Antiquary, Vol II, 1873, pp. 1, 37 and 187 ff and Vol. IV, 1875, pp. 299 ff]

The hypothesis that the poet was a Vaisnava continues to this day, not only in Bengal, but also outside it Rai Bahadur Śyamasundara Das in his Hindi Bhāsā aur Sāhitya [1932] in the section on Vidyāpati, calls him a Vaisnava Further he says that he had been strongly influenced by the Vedāntins of the Mādhva School and that he had borrowed his ideals from the works of Visnusvāmī and Nimbārka. It was from these sources that he got the idea of Rādhā and Krsna, for neither in Śrīmadbhāgavata nor in Mādhva works, Rādhā is found to be existing Brajanandana Sahaya, in his "Maithilakokila Vidyāpati (Arrah, date ?), designates the poet as *vaiṣnava cūdamani*, jewel of the crest of the Vaisnavas.

None of the earlier scholars, who considered the poet to be a Vaisnava, had advanced any argument in this support. As far as can be seen it seems that they found the name of Rādhā and Kṛsna in his poems, here and there, and on this automatically they branded the poet as a Vaisnava.

But there are two scholars of our time who have attempted to prove by means of arguments that Vidyāpati was a Vaiṣnava. They are Dr. Biman Bihari Majumdar[1] and Śrī. Khagendranath Mitra[2].

Their arguments may be summarized thus.

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1. The Searchlight, July 15, 1937.
2. Introduction to Vidyāpatir Padāvali, pp. 5 ff.

1. There exists in the Rāj Library, Darbhanga, a manuscript of the Śrīmadbhāgavata which is in the hand of Vidyāpati and bears the inscription *vidyāpaterlipiriyam*[1], "this is the writing of Vidyāpati". Vidyāpati had sufficient money to get it done through somebody else. But the very fact that he did it personally is sufficient to lead one to believe that he was a Vaisnava.

2. It is not a fact that Rādhā and Krsna of Vidyāpati were nothing but imaginary heroine and hero adopted by the poet for the purpose of composing the erotic songs, devoid of any devotional sentiment. We have clear indications available in the poems of this poet that Kṛṣṇa and Rādhā were a god and a goddess.

They quote the text that we have cited above in connection with Vidyāpati's highest reverence for Viṣṇu and 5 of the other passages that we shall quote below (Theme of the Erotic poems of Vidyāpati) showing that Rādhā and Kṛṣṇa, including Mādhava, were divine personalities.

As far as we can make out from these evidences all that we can say is that Vidyāpati was devoted to Viṣṇu also. We might be able to accept him as a Vaiṣṇava had we not come across texts where Vidyāpati is showing equal reverence to some other gods as well.

As we do not agree with the view that the poet was a Vaiṣṇava it is of no use to discuss the arguments that are advanced by the people to find out the special sect of Vaiṣṇavism to which he is claimed to have belonged. Nevertheless it must be noted that the poet did not have any secret love with Lakhimā and that he was never got killed by Śivasiṁha,

It is true that Vidyāpati has in a number of poems

1. Gupta, Vidyāpati-Padāvalī, Introduction, pp. 8-9.

mentioned the name of Lakhimā along with that of Śivasiṁha. In some cases Śivasiṁha alone is mentioned, and to argue on the basis of these about Vidyāpatı's being a lustful devotee or a Sahajiā is wrong. On the other hand, we find him writing books on smrti, which a Sahajiā would never do. It is wrong to compare Vidyāpati with Bilvmaṅgala, blinded by cupidıty.

So many contrary views have been laid down by the scholars simply because none of them has as yet made a survey of all the relevant passages that are available. None of them, except Gupta, has tried to look into the arguments of his adversary. Even Gupta does it partially. He takes note of the arguments that can be and have been advanced by the scholars who consider Vidyāpati to be a Vaiṣnava. It is why he tries to effect a compromise between his own view, that Vidyāpati was a Śaiva, and that of those who claim him to be a Vaisnava. He quotes the passage "good thou art as Hari, good thou art as Hara". ...etc. (Gupta p 5o2), and states that though the poet was a Śaiva, his Śıva was indifferent from Visṇu. But even Gupta does not take into account the passages where our poet, as we have seen above, is found to be advocating the oneness of the three principal gods, Brahmā, Visnu and Śiva, and where he descrıbes Durgā to be all pervasive.

All that we have seen above prompts us to conclude that, like an average Hındu, the poet believed in one God, who manifests himself in several forms and is known under several names. Analytically the one appears to be many and synthetically the many are considered to be one. Though a Hindu believes in one God and as such is a monotheist and in the case, when he is *mukta*, liberated, and ceases to realıze even his own independent existence, when he sees

nothing, but *Brahman* everywhere and in all times, he becomes a monist: he, in the world he lives in, finds its difficult to realize his identity with *Brahman*, or the one great God.

The Previous Editions of Vidyapati

As noted above, Vidyāpati is, in one way, the most popular poet of the northern India of the modern period. Naturally his poems, rather the songs, have had a very wide circulation. In earlier days, it had not been the practice to read this poet from carefully prepared manuscripts—people would prefer to commit his songs to memory. They would pass from one person to another through oral communications mainly. This practice continued for generations. Naturally, in most cases, the language of Vidyāpati underwent modifications in perhaps every conceivable manner.

For example let us take a few cases from the Padakalpataru.

1. *āṃcare badana jhaṃpāyaha gori*
2. *rājā śunaiche cāndaka cori*
3. *ghare ghare pahari chori gela joya*
4. *abāhi dekhaba dhani nāgari toya*
5. *hāsi sudhāmukhi nā kara biiori*
6. *bapika dhani dhani bolaba mori*
7. *adhara samīpa dasana karu joti*
8. *sindura samīpa basāyali moti*
9. *śuna śuna sundari hita upadeśa*
10. *svapane hoye jani bipada kaleśa*
11. *cāndaka achaya bheda kalaṅka*
12. *o ye kalaṅkita tuhū nikalaṅka*
13. *rājā sibasiṃha lachimādevi saṅga*
14. *bhanayi vidyāpati manahu niśaṅka* [P. 227]

1-2. "O fair woman, cover your face with the skirts of your cloth, the king hears about the theft of the moon.

3-4. The watch-man has made a house to house search now he will see you. O beautiful girl.

5-6. O nectar-mouthed girl, do not make the lightening visible by having smiled, O lady, the trader will say "the woman is mine."

7-8. The teeth are sending forth brilliance near the lips· the pearls have been set near vermilion.

9-10. O beautiful lady, hear my wholesome advice, let there be no trouble, no anguish, in dream.

11-12. The moon has his spot the distinguishing mark: that he is spotted and you are spotless.

13-14. Rājā Śivasimha is with Lachimādevī: Vidyāpati says be fearless.

The poem as its occurs there has the following forms that are wrong.

1. *jhapāyaha* : the causative is formed with *āba* or *āwa*, and not with *āya* The correct form would be *jhapābaha*.

2. *sunaiche* : *che* is anything but Maithili. The Mai. form is *sunaicha* or *sunaicha*, or *sunaichi*.

3-4. *jo* is not a Mai. verbal base. It is *joh*. The Mai. form would be *johi*. Consequently for *toya* we have to put *tohi*.

5-6. *hāsi* and *nā* are Bengaliaized *hāsa* and *na*.

8. For *basāyali*, the correct form would be *baisāoli*.

9. For *śuna śuna* read *suna suna*.

10. For *hoye* read *hoe*.

11. For *achaya*, read *achi* or *achae*.

If we try to ascertain the sense the second line appears to be meaningless. To get a good meaning substitute *rāja* for *rājā*. The translation then would be: theft of the moon is reported in the kingdom.

The line No. 9, as it is, would suggest that the desire is that if one has some trouble when he is not sleeping he does not mind that. But the sense certainly is: let there be

no trouble even in dream. Consequently *svapanehu*, rather *sapanehu*, meaning 'even in dream' would give the required sense.

Firstly the 12th line is merely a repetition of the 11th in idea. Secondly the spirit of these two lines, i. e. to mark the difference between the face and the moon, is against the idea elaborated in the previous lines. Vidyāpati indeed often makes a statement but only in the *bhaṇitā*, and never elsewhere.

Hence these two lines are a later addition.

The *bhaṇitā* gives the name of Śivasimha first, and that of Vidyāpati thereafter. This is against the usual practice. Hence the order of the 13th and the 14th lines needs be changed.

Happily this poem occurs in the Nepal MS., the Rāgataraṅgiṇī and in Gupta's edition of Vidyāpati.

Before proceeding to give a further criticism let us quote the poem as they occur in the three texts.

Rāgataraṅgiṇī.

1-4. *āṁcare badana jhapābaha gori*
rāja sunaichia cāṃdaka cori
ghareṁ ghareṁ peṁhari gelacha johi
eṣane dūṣana lāgata tohi

5-8. *bāhara sutaha heraha janu kāhu*
cāṃna bharame mukha garasata rāhu
nirabhi nihāri phāṃsa guna toli [*joli*]
bānhi halata tohāṃ khañjana boli

9-10. *bhanahi vidyāpati hohu niśaṅka*
cāṃndahuṃkā kichu lāgu kalanka [P. 56]

The first three lines are almost identical with those of the Padakalpataru.

The last six lines can be translated as :—

5-6. Do not sleep outside and do not look at anybody :

Rāhu, under the suspicion of the moon, will devour your face.

7-8. Having gazed at minutely and having cast his net, [the hunter], considering you to be the *khañjana* bird, will hold you fast.

9-10. Vidyāpati says, be fearless, the moon has a spot on him.

Gupta.

ambare badana jhapābaha gori
rāja sunaichia cāmdaka cori
ghare ghare paharī gelaacha johi
abahī dūkhana lāgata tohi
katae nukāeba cāmdaka cora
jatahi nukāoba tatahi ujora,
hāsa sudhārasa na kara ujora
baṁke dhaṁke dhana bolaba moiā
adharaka sīma dasana kara joti ।
siduraka sīma baisāuli moti
bhanai vidyāpati hoha nisanka
cāmdahu kām thī bheda kalaṅka [P. 138]

Mitra makes the following alterations in it.

Ls. 1-2. *ambara* for *ambare*
3-4. *ghara ghara* for *ghare ghare*
8. *baṁka dhaṁka* for *baṁke dhaṁke*
10. *sindura* for *sidura*
11-12. *nirasaṅka* for *niṣanka*
cāndahuṃkāṃ thika for *cāṃdahukāṃ thī*

Then Majumdar makes in it the following alterations :— *sunaicchia* for *sunaichia*; *ghara ghare* for *gharem gharem*; *gelaccha* for *gelacha*; *dūṣaṇa* for *dūṣana*.

He gives no justification for the changes made by him. The first three lines are almost identical with the reading quoted from the Padakalpataru.

The fourth line of Gupta and of Rāgataraṅgiṇī can be translated as—now you will be held guilty.

5-6. of Gupta: Where will the thief of the moon hide himself? At any place, wherever one may conceal him, there will be light.

7-8. Do not make it bright with the juice of nectar-like smile, the rich trader will say "the property is mine."

9-10. They are identical with the 7th and the 8th lines of the Padakalpataru.

11-12. They are identical with the last two lines of Rāgataraṅgiṇī.

The Nepal MS.

ambare badana jhapābaka gori
rāja sunaichi cāndaka cori
ghare ghare paharī gela acha johı
abahī dūṣaṇa lāgata tohe
suna suna sundari hita upadeśa
sapanehu janu ko bipadaka leśa
hāsa sudhārasa na kara ujora
dhanike banike dhana bolaba mora
adhara samīpa dasana kara joti
sindura sīma baisāuli moti
bhanaï vidyāpatītyādi

For translation :—See the translation of Gupta for all the lines, except the 5th and the 6th.

For 5th and the 6th lines, see the 9th and 10th lines of the Padakalpataru.

Now let us analyse what we have seen.

1. The first three lines are almost identical in all.
2. The 4th line is identical in all except the Padakalpataru.
3. The fifth and the sixth lines of the N. MS. occur in the Padakalpataru only. The fifth and the sixth lines of Gupta

do not occur in any other, so are the fifth and the sixth lines of Rāgataranginī not found in any other text.

4. The seventh, the eighth, the ninth and the tenth lines of N. MS. are found in Gupta and the Padakalpataru.
5. The seventh and the 8th lines of Rāgataraṅgiṇī do not occur elsewhere.
6. The last four lines of the Padakalpataru do not occur in any other collection.
7. The *bhanitā* of Gupta agrees with the *bhaṇitā* of Rāgataraṅginī.
8. N. MS has in the *bhanitā* nothing but the words meaning Vidyāpati says, etc.
9. Mitra has introduced minor alterations in the text of Gupta and Majumdar in that of Rāgataranginī but they give no reason for their action.

The question arises, do all these texts represent the poem of Vidyāpati faithfully ? The answer would be, certainly not. The Padakalpataru has brought in certain wrong forms as well as certain lines that are not in keeping with the theme, Rāgataraṅginī has also its 7th and the 8th lines irrelevant to the purpose of the poem as there is the question of a *khañjana* in it. This bird is always mentioned only when a comparison has to be made with the eyes of somebody. Definitely there is no idea about the eye in the text.

As a matter of fact these lines occur as a part of another poem in the Nepal MS. In that MS. there occur also the lines VII and VIII of Rāgataranginī There are to be found also the 5th and the 6th lines of Gupta.

Evidently, from what we have seen, it is clear that Rāgataraṅginī and Gupta have taken the lines, which are not to be found in the N. MS. poem, quoted above in full, from the other poem.

We quote below the poem from the N. MS., where the lines that occur in the poem under discussion in Rāgataranginī and Gupta also occur.

1. *nonua badana siri dhani tori*
2. *jasa lāgiha mohı cānda katori*
3. *darasi halaha janu heraha kāhu*
4. *cānda bharame mukha garasata rahu*
5. *dhavala nayana tora kājare kāra*
6. *tikha tarala [dhanu vyādha jani] dhāra*
7. *nirali nihāri phāsa guna joli*
8. *bāndhi halata tohi khañjana boli*
9. *sāgara sāra corāola canda*
10. *tā lāgi rāhu karae baṛa danda*
11. *katae lukāoba cāndaka cori*
12. *jatahi lukāia tatahi ujori*
bhanaı vidyāpatītyādi

1-2. "O beautiful woman, your face is beautiful; to me it looks like the cup of the moon.

3-4. "Do not look at anybody gazingly; Rāhu will devour you under the suspicion of the moon.

5-8. "Your bright eyes have become black with collyrium: they look like the moving bow held by a hunter: having looked at carefully and having set his net, he will entrap you considering you to be a *khañjana*.

9-12. The moon has stolen the essence of the ocean (the nectar), for that Rāhu is carrying much agitation: Where will the theft of the moon be concealed? Where ever he may hide himself, there will be light. [Vidyāpati says, etc.]

This poem occurs in Gupta as well. He tells us that he had taken it from the Nepal MS. But it is curious to note

that on one hand Gupta does not give here the 11th and the 12th lines and adds a complete *bhanitā*, which is nearly the same as in the other poem quoted above from Rāgataraṅginī, and Gupta, on the other. This is

bhanaï vidyāpati hou nisaṅka
cāndahu kāṃ kichu lāgu kalaṅka

"Vidyāpati says" be fearless, a spot of columny was printed over the moon as well."

This *bhanitā* is misplaced in Gupta. Here in this poem we have both the face and the eyes described. But the *bhanitā* refers to the face alone. This is more appropriate to the former poem, where the poet speaks only of the face.

It is further to be remarked that the 11th and the 12th lines, which, as noted above, are missing from the 2nd poem, have been taken to the first one by Gupta, though they do not occur in the Nepal MS.

We do not know why Gupta made this sort of mutilation. He says in his note that he found the first one in the palm—leaf MS , (a MS which is not available now), and he had the second one from the Nepal MS. and it was communicated to him also orally in Mithilā

It is further to be noted that for the words *mohi cānda-kàtori*, both Gupta and Majumdar, without giving any reason, read *tohi cāndàka cori.* They, with Mitra, make several unwarranted emendations in this poem as well. Of course, the three editors do not agree in all the cases.

Anyway this appears to be clear that the author of Rāgataranginī, had the first four lines from the first poem as found in the Nepal MS , and the next four ones from the second poem which also occurs therein. At the end a full-fledged *bhanitā* was added. On account of its absence from the N. MS , we are led to think that the *bhanitā* may have been the composition of the compiler himself,

Gupta saw the two poems in the Nepal MS., though he did not acknowledge it in the case of the first. Had he not seen the two there certainly he would not have curtailed the 11th and the 12th lines of the 2nd poem and taken them to the first one to constitute its 5th and 6th lines even though such lines did not occur in the N. MS. He saw the *bhanitā* in Rāgataraṅgiṇī, though he did not acknowledge it, and appended it to both of them with slight verbal alterations. Lastly it may be mentioned that though we do not have the means to ascertain the source from which the compiler of the Padakalpataru got the last four lines, but from what we have stated above, it appears that they were not from the pen of Vidyāpati.

So the text as represented in the Nepal MS. of the two poems is in its real structure. It has been mutilated by Locana, Vaiṣṇavadāsa, Gupta, Mitra and Majumdar. The *bhanitā*, as found in Rāgataraṅgiṇī, belongs to the first poem only, if it was written by Vidyāpati at all, and its extension to the 2nd. poem by Gupta is uncalled for.

Let us take up another poem from the Padakalpataru.

badana sohāyala śramajala bindu
madana moti dei pūjala indu
priyamukha samukhahi cumbana oja
cāṃda adhomukhe pibaï saroja

rati biparīta bilambita hāra
kanakalatā pari dūdhaka dhāra
kiṅkiṇi śabada nitambahi sāja
madana-bijaïraṇa bājana bāja

bigalita cikuramāla dharu aṅga
janu yāmuna jale gāṅga taraṅga
sukabi vidyāpati ehu rasa jāna
jalade jhāṃpala janu capala suṭhāna [P. 237]

The face has become beautiful with the drops of sweat: Cupid has worshipped the moon with an offering of pearls.

The enthusiastic kissing on the face of the husband of a (?); the moon with its face turned downwards is sucking up the lotus.

The garland is hanging and swinging in the inverse sexual intercourse; there is a stream of milk over the creeper of gold.

The sound of the girdle is arising from the hips: this is the trumpet of victory of Cupid that is sounding.

The dishevelled hairs and the garland look on the body as if the waves of the Gangā have mixed up with the water of the Yamunā.

The excellent poet Vidyāpati knows this sentiment; it seems as if a moving *suṭhāna* (?) has been covered with the clouds.

The following wrong forms are there.

sohāyala for *sohāela*, rather *sohāona*
die for *dae*
vijai for *vijae* or *vijaya*
yāmuna for *yamunā* or *jamunā*

Besides the sense is not always coherent.

This poem occurs in Gupta also. It reads as follows.

ākula cikure berhala mukha sobha
rāhu karala sasi maṇḍala lobha
bara apuruwa dui cetana meli
biparita rati kāmini kara keli
kuca biparīta bilambita hāra
kanaka kalasa bama dūdhaka dhāra
piamukha sumukhi cumba teji oja
cānda ādhomukha pibae saroja
kiṅkini raṭita nitambini chāja
madana mahāratha bājan bāja

phūjala cikura māla dhara raṅga
jani jamunā milu gaṅga taraṅga
badana sohāona śramajala bindu
madane moti lae pūjala indu
bhanai vidyāpati rasamaya bānī
nāgari rama pia abhimata jānī

Though most of the lines are identical with those of the Padakalpataru, we give the translation of Gupta's text to show how he has given a text that has a more coherent sense.

Dishevelled hairs have covered the beauty of the face; Rāhu has become greedy of the lunar orb.

Extra-ordinary is the union of the a fully grown up couple : the damsel is enjoying the inverse sexual intercourse.

The breasts are turned down-wards, and from them hung below the garland: a jar of gold is emitting a stream of milk.

The beautiful-faced lady kisses the face of her husband without stopping; the moon with his face turned downwards is sucking up the lotus.

The lady with large hips is looking nice with the jingling of the girdle; the trumpet of the great chariot of Cupid is sounding.

The dishevelled hairs and the garland have the beauty, that it appears as if the Yamunā has met the waves of the Gaṅgā.

The face is looking beautiful with the drops of perspiration: Cupid has worshipped the moon with pearls.

Vidyāpati utters the sweet word, the damsel enjoys, having known her husband to be agreeable.

Here we have only one wrong form i. e. *karala* for *kaela.*

In Rāgataraṅgiṇī we have this poem with the following alterations. The 11th and the 12th, the 13th and the 14th lines of Gupta occur as the 3rd and the 4th, the 5th and the 6th lines; for *phūjala* there is *ubharala*. Both of them have the same

meaning. For *sohāona*, there is *sohāñona*, and for *śramā* there is *srama*. The third and the 4th lines of Gupta are wanting. The 5th and the 6th lines occur as the 9th and the 10th lines. The 9th and 10th lines are the 11th and the 12th ones. The *bhanitā* has *bhanai vidyāpati mane ñanumāni kāmini rama piā anumata jāni.* "Vidyāpati says, the damsel enjoys, after she has ascertained mentally that the husband was agreeable".

This poem occurs in two places in the N. MS.

We find the following variations noticeable in the arrangement of the lines.

Gupta and Majumdar	Rāga.	N. MS.
1, 2	1, 2	1, 2
11, 12, 13, 14	3, 4, 5, 6	3, 4, 5, 6
3, 4	wanting	7, 8
5, 6	9, 10	11, 12
7, 8	7, 8	9, 10
9, 10	11, 12	13, 14

Textual divergences.

Gupta.	Rāg.	N. MS.
1. *cikure*	*cikure*	*cikura*
2. *karala*	*kaela*	*kaela*
3. *phūjala*	*ubharala*	*ubharala*
4. *cikura*	*kusuma*	*cikura*
5. *dhara anga*	*dhara aṅga*	*kara raṅga*
6. *milu*	*milu*	*jala*
7. *gaṅga*	*ganga*	*gānga*
8. *sohāona*	*sohāñona*	*sohāñona*
9. *śrama*	*srama*	*sama*
10. *lae*	*lae*	*dae*
11. *kalasa bama*	*kalasa bama*	*kalasā jani*
12. *kinkini raṭita*	*kiṅkini raṭita*	*kinkini ranita*
13. *nitambini*	*nitambini*	*nitambahi*

	Gupta.	Rāga.	N MS.
14.	*mahāratha*	*vijayaratha*	*mahāsidhi*
15.	*bhanitā*: complete	*bhanitā*: complete	no *bhanitā*: except *bhanaı vidyāpatīdyādi*

Majumdar differs from Gupta in having *berhalı* for *beṛhāla*, *aparuwa* for *apuruwā*, *pıtha* (*pıya*) foı *piā*, *cūma* for *cumba*, *cāṃda* for *cānda*, *nıtamvini* for *nıtambini*, *sramā* for *śramā* and *piya* for *pia*.

Gupta tells us that he got the poem fıom the Palm-leaf MS. In the case of this poem the four editions almost agree, so far as the subject matter is concerned except that they differ in arrangement, and in the *bhanita*, besides the 5th and the 6th lines found in N. MS. are wanting in Rāgataraṅgıṇī.

So N. MS. is more complete than Rāga. All the four are better than *Padakalpataru*. The reading *cıkura māla kaıa raṅga*, "the beauty of the garland put on the hairs," of N. MS. is better than *kasuma māla dhara aṅga*, "the garland of flowers is put over the body," as given in Rāga., it is better than Gupta's *cikura māla dhara aṅga*, "she kept the garland of the hairs over the body": here the objects with which a comparison is made are two only, i. e. the Gaṅgā and the Yamunā. But if *aṅga*, or the body, comes in, the things to be compared become three, i.e. the *hairs*, the garland and the body. Though Rāga. does not mention hairs, it has to be understand, otherwise what would be compared with the Yamunā ?

Again in having *nitambahi* for *nıtambini*, N. MS. presents a better having. The whole poem describes the several parts of the body, and not the whole. So *nitambahi chāja*, "was sounding well over the hips" is better than *nitambini chājā*, "the woman with large hips was looking beautiful". *mahāsidhi*, "great victory" is better than *mahāratha*, "great chariot" of

as given by Gupta, and *vijayaratha*, "the chariot of victory", as found in Rāg. For there is no question of "war" or "march" anywhere else in the poem.

Therefore, N MS. appears to present a better reading than Rāg. or Gupta: Padakalpataru has a very corrupt one.

We take up another verse from the Nepal MS.

1. *nisi nisiara bhama bhīma bhuangama*
2. *jaladhare bijuri ujora*
3. *taruṇa timira rāti taiao cālali jāsi*
4. *bada sākhi sāhasa tora*
5. *sājani kamana purusadhana je tora harala mana*
6. *jaheri udese abhisāra*
7. *amgātaño jañuna nari se kaise jaebaha tari*
8. *ārati debaha āpe*
9. *torā acha pacasara tem tohi nahi ḍara*
10. *mora hrdaya baru kāpe*

   bhanai vidyāpatītyadi

1-2. It is night, night-rangers are roaming about, terrible snakes are there : the sky is shining with lightening.

3-4. The night is very dark, still you continue going; O friend, great is your courage.

5-6. O lady, who is that fortunate man, who has captivated your heart, whom are you approaching?

7-8. The river Yamunā is not known. How will you cross that, go and offer your pleasures [to him] ?

9-10. You have with you the five arrows (of Cupid), hence you have no fear, but my heart is trembling.

Vidyāpati says:—etc.

This poem occurs in Rāgataraṅgiṇī, in Gupta, and also in Thakur's edition. The different editions present the following variations.

N. MS.	Thakur.	Gupta.	Mitra.
1. *nisiara*	*nīsiare*	*nisıara*	*nisiara*
2. *jaladhare*	*jaladhara*	*jaladhara*	*jaladhara*
3. *bijuri*	*bīju*	*bijuri*	*bijuri*
4. *jāsi*	*jāsi*	*yāsi*	*jāsi*
5. *kamana*	*kamana*	*kaona*	*kaona*
6. *jāheri udese*	*tāheri udese*	*jasu lobhe*	*calu*
7. *aṃgātaño*	*āgetaño*	*ātara*	*dutara*
8. *jañuna*	*jauna*		
9. *debaha āpe*	*na karia jhāpa*	*na karia jhāpa*	
10. *acha*	*achi*		*acha*
11. *baru kāṃpe*	*bara kāpa*		*baru kāṃpa*

Thakur and Gupta have the following.

12. *bhanitā*

bhanaī vidyāpati are bara jaūbati
sāhasa kahahi na jāe
achaya juvatıgati kamalādevi pati
mana basa arjuna rāe

"Vidyāpti says, it is impossible to describe the courage of of the damsel : Arjunarāe, the husband of Kamalādevi, the supporter of young women, is in heart". Mitra has *achae* for *àchayà*. So has Thakur. Mitra has changed *kamalādevi* to *kamalādei*. Majumdar has brought in the following vaiations in Gupta's texts:—*jāsi* for *yāsi*, *purusa* for *puruṣà* and *achàe* for *achaya*

Of these variations the following are significant. 5, 6, 7, 8, 9, and 12.

5. Gupta's *kaonà* for *kàmana* is a later form.
6. The whole passage in which it occurs is in form of a question. Therefore, *tāheri* 'his' is inappropriate for *jāheri*, 'whose', as it is in N. MS.

In Gupta the line is not metrical as it contains 12 *mātrās*, when all the other 2nd halves are of 11 *mātrās* each. Hence Gupta's reading appears to be an interpolation.

7. Thakur's reading *jauna*, as well as his translation thereof is wrong; *jauna* is not Maithili at all: *jauna* means in Hindi poetry 'whose'
11. Gupta gives a good sense. Thakur's reading gives a better one.
12. The change of *kamalādevi* by Mitra is unnecessary · *ichāyā* of Gupta for *achāe* represents a later style.
9. Neither Gupta nor Thakur gives a sense. This is done by the N. MS. alone.

So we see that except in one case, i. e. the variation No. 11, the N. MS presents uniformly a better reading than any other edition Of course the N. MS. does not have a complete *bhanitā*.

Now let us examine some of the other printed editions of Vidyāpati, with a view to find out how far they contain the poems of the poet in their correct reading.

Of all the Bengali editions of Vidyāpati, the one that was prepared by Gupta is the best. None of the editions that have appeared before had a critical tone. In them there appeared poems in the form they occurred in the Vaiṣnava anthologies prepared in Bengal Naturally, as we have noted above in connection with the poems taken from the Padakalpataru, they are replete with non-Maithili, or rather imitated Maithili forms Consequently, they are of little value for students of linguistics, except that they exhibit examples of mistakes of all possible sorts.

Gupta utilized the N. MS., and no doubt he did it a bit critically. We shall have occasion to speak about it later.

Grierson had published before Gupta 82 poems of

Vidyāpati. He utilized the Maithila source and collected the songs from their Maithila singers. But as these songs were put to writing nearly 500 years after their composition, they were mixed up with all sorts of modern Maithili forms. Thus for example let us take the following verse.

mādhava jāe kebāra chorāola
jāhi mandira basu rādhā
cīra ughārı adhara mukha herala
cāna ugala chathı ādhā
cīra karapūra pāna hama bāsali
aura sāṃthala pakamāne
sagara raini hama baisi gamāoli
khaṇḍita bhela mora māne
mathurānagara ataki hama rahalahuṃ
kia na paṭhāola dūtī
mānika eka manika dasa patharala
otahi rahala pahu sūtī
kamalanayana kamalāpati cumbita
kumbhakaraṇa sama dāpe
harika caraṇa dhae gābathī vidyāpati
rādhā kṛṣṇa vilāpe

1. Kṛṣṇa cometh and openeth the door of the house in which Rādhā liveth.
2. He lifted the cloth, and saw her lips, which appeared like a half moon.
3. "I put small pieces of camphor into the *pān* leaf and arranged the sweet meats.
4. I passed the night sitting and my pride was broken."
5. "I stayed in Mathurā, why didst thou not send a messenger to me ?"
6. I am one jewel here, and there are many jewels scattered about. And my husband slept there".

7. The lord of Laksmī kissed her lotus-eyes, and pressed her to his heart with the strength of Kumbhakarṇa.*
8. Vidyāpati meditating, on the feet of Hari, singth the lament of Rādhā and Kṛṣṇa.

We give the text of this poem as it occurs in the N. MS.

mādhava āe kabala uberali
jāhi mandira basu rādhā
ālasa kope ādahasi heralanhi
cānda ugala jani ādhā
mādhava bilakhi bacana bola rāhī
jaubana rūpa kalāguna āgari
ke nāgari hama cāhī
mādhuranagara bilamba hama lāgala
kake na pathaolaha dūtī
jana dui cāri banikā hama bhetāla
tathāmāhi rahalāhu sūtī
tua cāñcalā cita thapanā nahi thira
māhimā dhāra na dhīre
kutila katākha manda haṣi [*hasi*] *heralanhi*
bhitahahu śyāma-sarīre
bhanai vidyāpatītyādi

"Mādhava, having come, opened the door of the house in which lived Rādhā."

"On account of fatigue and anger she smiled a little and opened her eyes: it seemed as if half of the moon had risen."

"Rādhā laments and speaks to Mādhava.—Who is the lady that is superior to me in youth, beauty, art and quality."

* The translation is by Grierson himself. It may here be noted that the scholar, in translating the 6th and the 7th stanzas, that are not intelligible to me, appears to have allowed his unrestricted imagination to come into play.

"I was delayed in Mathurā, why did you not send a messenger? I met a few traders and fell asleep there."

"You are unsteady mentally, you have no firmness or resolution, you do not hold gravity"

She smiled, having glanced at him slightingly, (and remarked) "your body is black internally as well."

Vidyāpati says, etc.

We can see that the two texts differ materially. Here, as it appears in the edition of Grierson, the poet is found to be saying in his *bhanitā*, that he was singing the laments of Rādhā and Kṛṣṇa. In none of the poems found in the N. MS. is our poet found to be doing like this. This *bhanitā* is either a message to Rādhā or to Kṛṣṇa or to *dūtī*, or it simply says that someone of his patrons knows this sentiment.

The *bhanitā*, as it is in Grierson's edition, gives to the poem the colour of the *bhanitā* that is found in the Gītagovinda. The act of setting a poem of Vidyāpati to the pattern of the Gītagovinda, appears to be the work of a person other than Vidyāpati.

The following points may also be noted.

Grierson has *kebāṛa* for *kabāḷa*, *choṛāola* for *uberali*, *herala* for *heralanhi*, *achi*, a verb, for *jani*, an adverb-conjunction, that is more appropriate, of the N. MS

kebāṛa is Masc. in Grierson and Fem. in the N. MS.

Following the usual rule, that in the past tense the forms in *l*, if not accompanied by a personal termination, remain in the passive construction in case of transitive verbs, the following are wrong grammatically in Grierson's text:

civa karapūra pāna hama bāsali; here *bāsala* would have been correct: similarly, *kia na paṭhaola dūti* should have *paṭhāoli* or *paṭhaolaha*, as in the N. MS.

Modern Maithili has lost the distinction between the active and the passive constructions of the intransitive and the transitive verbs with *l* used in the past tense

aura for *āorā* is an example of modernism.

Let us take up another poem:

mādhava māsa tīthi chala mādhava
abadhi karie pahu gelāha
kucajuga sembhu parasi hasi kahalanhi
tem paratiti mohi bhelāha
abadhi ora bhela samaya beāpita
jībana bahi gela āse
takhunaka viraha jubati nahi jīuti
ki karata mādhaba māse
chana chana chana kaya kaṃ dibasa gamāoli
dibasa dibasa kae māse
māsa māsa kaya barakha gamāoli
āba jībana kona āse
āma majara dharu mana mora gahbara
kokila sabada bhela mandā
ehana baesa teji pahu paradesa gela
kumakuma cāna āgi lagāola
keo kahe sītala candā
pahu paradesa aneka keṃ rākhathi
bipati cinhie bhala mandā
bhanahim vidyāpati sunu bara jaumati
harika carana karu sebā
parala anāita teṃ chathi anataya
bālamu dosa na debā

1. It was on the 7th day of the month of *Baiśākha* that my love made a promise and went away.

2. He touched my two breasts which are the incarnations of Śiva and smilingly promised me, and[1] I believed him.

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1. The appropriate translation would be "therefore" and not "and".

3. The term of the pledge hath passed, and hope hath flowed away from my life.

4. Under the pangs of that separation the damsel will surely die. Hence how can the [burning heats] of Baiśākha harm her ?

5. and 6. Counting the moments, I passed the days, counting the days, the months, and counting the months, the years. Now there is no hope of my life.

7. The mango trees were in flower. In the forest of my heart the cuckoo was singing gently.*

8. At such a tender age, my husband went to a distant land and drank the nectar of flower.

9. Me even *kumkuma*, and sandal wood burn, and yet there are people who call the moon cool.

10. My husband far from me [forgotteth me] and hath many loves. Truly in distress I learn those who are true and who are false to me.

11 & 12. Bidyāpati saith, hear fair damsel, adore the feet of Hari. Thy love is unwillingly in a foreign country, do not abuse him.

The text as it occurs in our MS. is as follows:

mādhava māsa tīthi bhaü mādhava
avadhi kaïe pia gelā
kucajuga sambhu parasi kare bolalanhi
te paratiti mohi bhelā
sakhi he katahu na dekhia madhāī
kāmpa sarīra thira nahi mānasa
avadhi niara bhela āī
cāndana agara mṛgamada kumkuma
ke bola śītala candā

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* The proper translation of the 7th stanza in Grierson's text would be "The mangoes have blossomed, my heart is troubled, and the voice of the cuckoo has become disagreeable."

piā bisalekhe anala jaño baṁsae
bipati cinhia bhala mandā
bhanai vidyāpati are re kalāmati
avadhi samāpala āji
lākhadebi puriha manoratha
ābīha sibasiṁha rājā

The four lines are identical, so far as the meaning is concerned, with those of Grierson.

The remaining lines may be translated as

"O friend, nowhere do I find Mādhava, my body is trembling, the mind is not steady, the term of pledge has come nearer today.

The sandal, the *aguru*, the musk, the *kumkuma* and the moon, who calls these to be cool—they are not so, all these in the condition of my bereavement of the husband shower fire: a good or bad thing is known to be such during the period of adversity.

Vidyāpati says, O excellent girl, the term of pledge has expired today, the husband of Lākhadevī will fulfil the desires: Śivasimha, the king, will come.

In comparison with the text of Grierson, we find the following differences:

1. The text, except the first four lines, is entirely different in the two

2 *samaya beāpita* in Grierson's text is unintelligible.

3. The first three stanzas refer to the 1st person, and the 4th to the 3rd person, besides: *kī karata madhu māse*, what will the spring do, is redundant

4. *sembhu* of Grierson's text occurs as *saṁbhu* in the N.MS.

5. *dibasa gamāoli* and *barakha gamāoli* found in Grierson's texts are grammatically wrong. There should be *gamāola* for *gamāoli* in both the cases.

6. *jaumati*, for *jaūwati* found elsewhere in the N. MS., is also wrong. So also *anataya* of Grierson for *anatae*.

The collection of Gupta contains altogether 927 poems. Of them, there are 839 poems devoted to Rādhā and Kṛṣṇa or Viṣṇu, 44 poems are related to Gaurī and Śankara, 3 are prayers to the Gaṅgā, 13 are riddless and 28 are of miscellaneous types and devoted to *parakīyā*. The poems bear the following names in the *bhanitā* as their poets:

(1) Vidyāpati
(2) Kanthahāra
(3) Abhinava Jayadeva
(4) Jayadeva
(5) Kaviśekhara
(6) Navakaviśekhara
(7) Kavirañjana
(8) Vidyāpati-Govindadāsa
(9) Nṛpasiṁha, Siṁha Bhūpati, Bhūpati, Bhūpatinātha
(10) Dhīreśvara
(11) Rudradhara
(12) Bhānu
(13) Kaviratna
(14) Śekhara
(15) Ballabha
(16) Campati
(17) Lachiminārāyaṇa
(18) Rājapandita
(19) Lakhiminārāyaṇa
(20) Dasaavadhāna
(21) Kaṁsanārāyana
(22) Rādhāmohana Dāsa

Besides there are not less than 213 poems that have no name of the poet.

Can it be imagined that Vidyāpati, one and the same person, could assume 22 names. We would like to agree with Gupta, if all of the 22 names, were, except one, i.e. Vidyāpati, such as could be taken to be pen-names or titles. Such pen names could be *Kaṇṭhahāra*, *Sarasa*, *Abhinava Jayadeva*, *Kaviśekhara*, *Nava Kaviśekhara*, *Kaviratna*, *Kavirañjana* and *Deśaavadhāna* as well as *Rāja Paṇḍita*. But there remain still 12 names that are nothing but proper names of individuals, that were possibly different from Vidyāpati

If we follow Gupta, all these names except that of Rādhā-

mohanadāsa were introduced by Vidyāpati himself. He tells us that he has found *Pañcānana* also as one of the epithets of our poet.[1] But no poem, having *pañcānana*, could be traced even in his edition.

Let us follow the arguments advanced by him one by one.

(1) *Kaviśekhara* is associated with the name of Vidyāpati in one of the poems.

He quotes for it:

bhanai vidyāpati kavivaraśekhāra
puhumī tesara kahāṃ
rājā śivasiṃha rūpanārāyana
mālati senika jahāṃ

"Vidyāpati-Kaviśekhara says, where is the third lover on this earth: he is where there is Śivasiṁha, the hero of Mālatī, on this earth" [Introduction, P. 9].

I made all attempts to trace out this couplet in the collection of Gupta. But it was nowhere to be found. However, at one place in that collection, a couplet was noticed where the epithet Kaviśekhara was associated with the name of Vidyāpati

It is—

bhanai vidyāpati nava-kaviśekhara
puhubī tesara kahāṃ
sāha husena bhrnga sama nāgara
mālati senika jahāṃ [Gupta P. 297]

It appears that the couplet quoted at first is nothing but a parody of the latter—Husen Sah has been substituted by Śivasiṁha.

Again Gupta tells us that he found this poem in Rāgatarangini and in the Palm-leaf MS. We have no means to examine the latter. But Gupta notes no variation in the

1. Introduction to his edition of Vidyāpati, p. 9.

readings of the two though he could have done it. In Rāgataraṅginī, in the poem cited by Gupta, there is the name of *Jasodhara* as its poet. He, of course, designates himself as *nava kaviśekhara*. We have already noticed this above.

So it is evident that the couplet quoted in the body of the text is an example of partial forgery, while the one quoted in the introduction is a complete forgery.

Of course we do not doubt that one of the titles of Vidyāpati was Kaviśekhara. He is so referred to by Locana and also in the copper-plate grant. But we doubt very much if he ever used this word as his pen-name in any of his poems. We are unable to find it in the Nepal MS., which contains not less than 262 poems of our poet.

We have also noted above how Locana had wrongly considered one of the poems, which had Kaviśekhara as its poet, as belonging to Vidyāpati. [See The Age of Vidyāpati].

So on the evidence of the available materials we are unable to consider the poems that have "Kaviśekhara" as their writer and which number 37 in the collection of Gupta as having been written by Vidyāpati. We are especially strengthened in our view that even according to Gupta, of course, whom we do not consider to be reliable in this respect, as we shall see again and again, not less than 27 poems which contain this word Kaviśekhara, are found in the Bengali collections alone, three are from Rāgataraṅgiṇī, and there are seven in whose case the source from which Gupta collected them is not mentioned

Gupta does not stop with Kaviśekhara alone. He includes in his edition also the songs bearing the names *navakaviśekhara* and *śekhara*. There are three poems with *navekaviśekhara* and one with *śekhara*. None of these four has been found either in the N. MS. or in the Palm-leaf MS. of Gupta or among the songs collected from Maithila source.

Under the circumstances we consider all such poems as not having been written by Vidyāpati.

They are:

5, 26, 34, 108, 118, 128, 139, 178, 187, 189, 193, 194, 236, 249, 252, 263, 270, 275, 276, 290, 302, 304, 316, 325, 352, 404, 436, 465, 470, 537, 545, 546, 550, 552, 554, 555, 593, 597, 598, 685 and 789.

Gupta considers Simhabhūpati to be none, but Śivasimha. He quotes two couplets in support of his statement.

The first one is

bairihu eka aparādha khemia
rāja-paṇḍita bhāna
ramani rādhā rasika yadupati
simha bhūpati jāna

"A fault of even an enemy should be excused; Rājapaṇḍita says. the heroine is Rādhā, the hero is Kṛṣna; Simhabhūpati knows this"

But the reading given in the Nepal MS. is quite different. It is

bairihu ke eka dosa morasia
rājapaṇḍita jñāna
bāri kamalā kamala rasiā
dhanya mālika jāna

"A fault of even an enemy should be excused, Rājapaṇḍita knows it. Dhanyamālika, who is delighted in water, wealth and lotus, knows this"

Gupta does not say that he had even seen this poem in the N MS He has Kīrtanānanda and the Palm-leaf MS. as its sources. We have not been able o examine either of the two, But it is clear that this poem even in the form it was noticed by Gupta does not at all suggest that Simhabhūpati was Śivasimha.

Gupta quotes another couplet in his support.

sukavi-vidyāpati-kṛtastuti-toṣite
śivasimha-bhūpati-kāmanā-phalade

"Satisfied with the prayer of the poet, Vidyāpati, O thou, giver of fruit of desire to king Śivasimha"

Here there is the word *bhūpati*. But it means 'king.' It is certainly not a proper name.

On the basis of the data furnished by Gupta we are unable to consider Simhabhūpati to be Śivasimha.

Besides, this Simhabhūpati is everywhere mentioned as the poet himself. He is nowhere a patron. We cannot agree with Gupta unless it is proved that Vidyāpati or any other poet had taken into his mind to compose poems with the *bhanitā* of his master, and that under this special name *simha-bhūpati*. We do not find among the hundreds of poems, in which Śivasimha's name occurs, even a single one, in which Śivasimha or Rūpanārāyaṇa, the title of Śivasimha, is mentioned as a poet Śivasiṁha or Rūpanārāyana is always the patron.

Hence we are unable to consider the poems that record Siṁhabhūpati, or *Bhūpatisiṁha* or *Bhūpatināthu* as their poet as having been written with the pen of Vidyāpati. No doubt there are some such songs as occur in the purely Maithila collection, namely Rāgataraṅgiṇī. But that does not make them belong to our Vidyāpati. We have at least one such poem, where Gupta[1] considers the word Nṛpasiṁha to mean Śiva-siṁha. This Nṛpasiṁha is also the poet. For reasons stated above, we are unable to agree with Gupta even with regard to this.

We do not exactly know who this Siṁhabhūpati or Nṛpasiṁha was. But it appears that he might have been Kumāra Vijayanārāyaṇa Rājasiṁha, the third son of Mahārāja Harasiṁha.

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1. Poem No. 94.

The poems that have either of them as their composer are the following:

78, 94, 175, 375, 380, 453, 493, 509, 539, 591, 730 and 761=11.

In the edition of Gupta, there are poems by Campati. None of such poems has been found in any Maithila collection. The argument advanced by Gupta in considering them to have been composed by Vidyāpati is that he found in Mithilā a line "*vidyāpati sukavi campai*", we tried to trace out such a line in his whole collection. Nowhere it could be found. Of course in one place, i. e. in the poem in which the aforesaid words are said to be, there is "*vidyāpati kavi campati bhāna,*" Vidyāpati, the poet, Campati says, [P 228] We cannot in any case take it to have the same sense as "*vidyāpati sukavi campai,*" even if there existed such an expression anywhere—else. The latter simply would mean that Vidyāpati, the good poet, says" i e. *campai=jampai*, Skt. *jalpati* Here *campai* is not a proper noun. But in *vidyāpati kavi campati bhāna*" Campati is a name. We are further justified in our assumption when we note that this *campati* calls himself *campati-pati* [PP.241,378], and *kavi-campati* [PP 245, 257]. None of the poems in which this word *campati* occurs has been found in a reliable MS. If we are to follow the suggestion of Amūlya Charaṇa Vidyābhūsana, this Campati was an Oriya poet. He had his another name, Vidyāpati [Introduction P. 7]. We are unable to accept or reject this suggestion, because even Vidyābhūsana does not say if he found even one of such poems in any Oriya collection. There might have been an Oriya Campati Vidyāpati. We have carefully examined the language of his 6 poems in Gupta. It is pure Maithili, and not like the one used by Ramānanda Rāya, an Oriya writer of Brajabuli. We shall see that even in the collection of Gupta there are seve-Brajabuli, rather Pseudo-Maithili poems. All that we are

able to say is that all the poems in which occurs the name of Campati are not from the pen of Vidyāpati.

In the collection of Gupta there are 6 poems with the *bhanitā* of Kavirañjana. Gupta tells us that according to tradition the Bengali poet Candīdāsa had met Vidyāpati. He also finds an expression like *pūchata caṇḍīdāsa kavirañjana*, Candīdāsa asks Kavirañjana, *caṇḍīdāsa kavirañjana milala*, Caṇḍīdāsa met Kavirañjana. It is on this basis that he identifies Kavirañjana with Vidyāpati. All such poems are found in Bengali collections alone. Caṇḍīdāsa's age is a myth. We have no reliable evidence to prove if Caṇḍīdāsa and Vidyāpati were even contemporaries.

In such circumstances we are unable to consider such poems as having been written with the pen of Vidyāpati. The poems bear the Nos 203, 285, 296, 314, 557 and 587.

Gupta in his introduction tells us that all the poems that are found in the Nepal MS. or in his Palm-leaf MS. are from the pen of Vidyāpati, irrespective of the fact whose names may occur in the *bhanitās*. We have gone through the N. MS. and have noted that Gupta has included in his collections the poems which record as their writers persons like Lakhiminātha [163], Rudradhara [501] and Bhānu [322] in it.

Firstly Gupta's above-mentioned view is not acceptable for obvious reasons. Had he given any reason in support of what he says we could venture to examine it. But he says nothing as to the basis on which he held such a view. Besides we know that these 3 persons were certainly different from Vidyāpati.

But it is curious to read the remarks of Gupta under poem No. 501. He tells us that even in Mithilā he found poems of Vidyāpati with *rudradhara* mentioned in the *bhanitā*. We have not been able to find any other such stanza even in the edition of Gupta. Even if we could find a few other poems

with Rudradhara in the *bhanitā*, we would have to prove that Rudradhara and Vidyāpati were the names of the one and the same person· Gupta has not attempted that.

We read in the notes to poem No. 163 that Lakhimi-nātha could either be Lakṣmīnātha Kaṁsanārāyana, or Śiva-siṁha. In support of what he says he tells us that in a passage in *Purusaparīkṣa* Vidyāpati calls Śivasiṁha Lakṣmīpati. I have, in vain, tried to find out such an unequivocal passage in this work. In the Epilogue to part III in his admiration of Śivasimha, Vidyāpati compares his paton to Visṇu. This he does by calling them both *laksmīpati*. Here in the case of Śivasimha, *laksmī* would mean wealth and in the case of the latter, his wife. Laksmī here cannot be *Lakhimi* of *Lakhimi-nātha*: she cannot be *Lakhimā*, the wife of Śivasimha. Nowhere we find Vidyāpati referring to Śivasimha Rūpanārāyana, as Lakhiminātha or as Lakṣmīnātha. Hence the entire myth is a fabrication of Gupta.

At the foot of the poem No. 322, Gupta tells us that here Vidyāpati does not give his own name, but that of Bhānu. The patron of Bhānu is stated here to be Candrasimha. He says that Candra appears to be a ruler of *Moraṅga*. But we have seen one Candra in the N MS. He is of the family of Śiva-siṁha. As nearly all of the poems found in the N. MS. are from the pen of persons connected with this family we have no reasons to accept even this suggestion of Gupta particularly when no proof is advanced. If we accept in full the view of Gupta that will suggest Vidyāpati's connection with the rulers of Moranga also. Even Gupta has not attempted to establish that, Nor have we any evidence in support of it. Hence we are not able to consider this poem as belonging to Vidyāpati.

In Gupta's collection there occurs one poem [No. 829], with the *bhanitā* of *Lachaminarāyana*. The poem has been

taken from Rāgataraṅginī. Nowhere there is an indication that this was a poem of Vidyāpati. Gupta perhaps considers Lakhiminātha and Lachaminarāyana to be one person because the one is a synonym of the other. Without giving any reason, Gupta confused Vidyāpati with Lachaminarāyananrpa. Hence the poem under discussion cannot be considered to belong to Vidyāpati.

There is one poem [No. 7] of the *Haragaurī-padas*, where in the *bhanitā* the name of the poet *Kaviratna* occurs. This poem occurs in Rāgataraṅginī also, in which occurs also another poem with the *bhanitā* of Ratanāñi [P. 77]. This Ratanāñi mentions the name of Lakhanacanda as his patron. We do not know who this Lakhanacanda was? We have one poem by him in Rāgataraṅgiṇī [P. 89]. We have one poem by Pṛthvīcand in the N. MS. It appears Lakhanacanda and Pṛthvīcanda were members of some royal family, other than that of Śivasimha. Who ever might have been this Lakhanacanda or Pṛthvīcanda, Kaviratana and Ratanāñi appear to be one person, and that he was different from Vidyāpati in any case. Gupta has included a poem with the *bhaṇitā* of Ratanāñi as found in Rāgataraṅgiṇī in his edition of Vidyāpati. He tells us that he found it also in the Palm-leaf MS. Even if it were so there it could not be considered to be of Vidyāpati. The *bhanitā* is fitting the sense in Rāgataraṅgiṇī and not in the alleged version found in the Palm-leaf MS. The entire theme is that people had doubts about the body of a woman as to what like it was. This is what is clear from the *bhanitā* in Rāgataraṅgiṇī, *saṅka kalaṅka duao asamāne*, the fear and the spot, both are not matching. But in the text of the Palm-leaf MS. it is *bhanaï vidyāpati gābe, bara pune gunamati punamata pābe* Vidyāpati says a meritorious man obtains a good damsel with much virtue. It appears to have been substituted later for the original lines. Vidyāpati or Ratanāñi could not do such a

thing. It must have been the work of some compiler or singer.

Hence we do not think that Gupta was correct in including the poems of Kaviratana, perhaps also known as Ratanāñi, among those of Vidyāpati.

Gupta has included 5 poems, i e. Nos 86, 538, 596, 624 and 669, that have the *bhaṇitā* of Vidyāpati Govindadāsa. Since we know that Vidyāpati could not be a contemporary of the latter, who lived in the 16th century, it seems reasonable to consider such poems to be of Govindadāsa and not of Vidyāpati.

Similarly the poem No 615, which has the names of both Vidyāpati and Rādhāmohanadāsa, has to be considered as having been written by the latter and not the former.

There is one poem (No. 6 Miscellaneous) which has in its *bhaṇitā* the name of one Daśavadhāna. Gupta notes that in a Maithila book he found the following note: Vidyāpati had obtained the title of Daśāvadhāna from the Delhi Darbar. It is not possible to find to which Maithila book does he refer. If it be Rāgataranginī, in which also the poem under reference is found there is no such statement. Gupta nowhere mentions if he got it in any book other than Rāgataranginī The differences are existing between the readings found in Rāgataraṅgiṇī and in the edition of Gupta. But such variations are made by Gupta very often, as we shall see below. Consequently we are unable to consider this poem also as belonging to Vidyāpati.

One of the titles of Vidyāpati was Abhinava Jayadeva as we know from the text of the copper-plate With this word, i e. *abhinava jayadeva* in the *bhaṇitā* we find three poems, (Nos. 227 553 and 599) We understand *abhinava jayadeva*, as he is mentioned in miscellaneous poem No. 10, having become *nava jayadeva*. But Gupta has included in his collection a poem (Haragaurī pada No. 30) by Jayadeva. It is unthinkable that *abhinava*

jayadeva could become Jayadeva. Hence we consider the last poem to be of Jayadeva, who was different from Vidyāpati.

Vidyāpati calls himself also *kavikaṇṭhahāra*[1] as well as *sarasa kavikanthahāra*[2] or simply *kanthahāra*[3] or even *sarasukavi*[4] or *sarasa*[5]. We know that there is a clear indication of these in *bhanai vidyāpati kavi kanthahāra* [V. N 17a], *vidyāpati kaha kaṇṭhahāra* [V. N. 40b], *sarasa kavi vidyāpati gābe* [V. N. 63a], *bhane vidyāpati sarasakavi* [V. N 64 a], etc.

But Gupta goes one step further. He reads the words *dhīresara bhāne* as *dhīre sarasa bhāne* [43] to make it mean that Sarasa speaks slowly, and he includes this poem among those of Vidyāpati. There are three objections to the reading given by Gupta. This expression which forms the 2nd part of the line ought to have only 10 *mātrās* instead of 11 which it has. The word *dhīre* is not of Maithili. There is none of these defects in the MS. The reading is not in accordance with the MS. Consequently this poem is of Dhīreśvara, and not of Vidyāpati.

Gupta has in his poem No. 317 the word *sukavi bhanathi kaṇṭhahāre*. This gives an impression that the poem is by Vidyāpati. The Rāg. also has this poem [P. 85]. But for the aforesaid words it has *lakhimādei kaṇṭhahāre*, i. e. necklace of Lakhimā. This has a reference to Śivasiṁha and not to Vidyāpati. Both Gupta and Rāg., in the text, mention Amiakara or Amṛtakara, a minister of Śivasiṁha, as the author of the poem. Hence Gupta was wrong in considering it as belonging to Vidyāpati and also in preferring the reading given by him to the one found in Rāg. His categorical denial

1. Gupta p. 105, V. N. 19a.
2. V. N. 104a.
3. Rāgataraṅgiṇī, p. 92.
4. V. N. 82b.
5. V. N. 91a.

that this poem had no *bhanitā* in any other collection is baseless even though he does not mention Rāgatarangiṇī in particular.

Upto this time we have not discussed the authenticity or otherwise of the poems in which the name of Vidyāpati occurs. Such poems are very large in number, and in all cases, it is not possible to arrive at definite results. But we have conclusive evidences to show that there are a number of poems in the collection of Gupta which were not from the pen of that poet even though the editor has put the word Vidyāpati in them in the *bhanitās*.

This becomes evident when we find that some of such poems, as occur also in the N. MS or in the Rāgatarangiṇī, from which Gupta had obtained them, do not have in their *bhanitās* the name of Vidyāpati, but of some other poet. Thus in poem No. 642 we find in Gupta the name of Vidyāpati in place of Prītinātha, found in the same poem at P. 80 in Rāga. Similarly at P. 382 in poem No 635, in Gupta we get Vidyāpati in place of Gajasimha of Rāgatarangiṇī [P. 68]. Of course in either of the two cases Gupta does not mention Rāgatarangiṇī as its source. He says that he had found them in Mithilā. In any case the clear testimony of Rāg. is stronger than the oral tradition from which Gupta might have obtained them.

Again in poem No. 126 he has put the name of Vidyāpati in place of Bhavānīnātha found in the same poem in Rāga. at P. 98, though Gupta says that he got it from the same work. Certainly we cannot but feel that this was a mistake committed by the editor himself.

Again in poem No. 792 Gupta has Vidyāpati in place of Dharanīdhara found in the same poem in Rāg. [P. 98]. Here Gupta does not mention Rāgatarangiṇī as his source

have very strong suspicion to disbelieve the authenticity of such poems of this type as were found especially in Bengali anthologies only. With a few exceptions, as noted below, the poems which are recorded by Gupta as having been taken from the Nepal MS., may be considered to be genuine poems of Vidyāpati. In the said MS in all such cases there is the inscription *bhanai vidyāpatītyādi* instead of a complete *bhanitā*. Of course Gupta has not recorded this inscription in his edition.

But there is at least one case in which this omission appears to have been without any reason It is in poem No 708. Gupta mentions the N. MS. as its source. But in the N. MS there occurs the following as the *bhanitā*—

kamsanrpati bhana dhairaja bara kara mana pūrata sabe tua āsa.

Kamsanārāyana says, "Have patience. All your desires shall be fulfilled".

Evidently this poem is by Kamsanrpati and not a composition of Vidyāpati.

Again the poem No. 360 that has no *bhanitā* and has been taken from Rāga. [P. 48] has the following inscription below it : "*ityādi rājñah śrīnivāsamallasya*" This proves that its author was Śrīnivāsamalla and not Vidyāpati

Gupta is guilty not only of omission of the *bhanitā* or of the post-script, but he has also added his own *bhanitā* as well. Thus in poem No. 353 we find a *bhanitā* though it is missing from Rāg. P. 50 from where Gupta had taken it. Of course Rāg. notes it as a poem of Vidyāpati

It is not unoften that Gupta has wrongly mentioned the source or has ignored to mention it even though it was available to him. As an example of the former may be mentioned here his poem No. 489 He tells us that he got it in the Nepal MS. wherein it does not occur To it may be added the *Haragaurīpada* No. 6. He took it from the same MS. as is clear from the fact that the two texts tally to the letter.

All the other editions of Vidyāpati, except that of Grierson and Thakur, are based on Gupta. So whatever has been said about Gupta holds good about them also. But Mitra goes a bit further. He collects a few pure Brajabuli songs and includes them in his collection of Vidyāpati under the heading, poems collected by Mṛgāṅkanātha Rāy. It has not been possible to examine the authenticity of the additional songs brought in by Mitra.

The recently published edition of Mitra and Majumdar contains a learned introduction, no doubt: in it, perhaps none of the above mentioned poems of which the authors were persons other than Vidyāpati has been included. But so far as the presentation of the language of the text is concerned it does not appear to show any improvement on the preceding editions. Furthermore, it is not at all convincing that the word *śyāma* could not have been used by Vidyāpati of Mithilā.

Of all the persons who have edited Vidyāpati it is only Śivanandan Thakur who had exclusively based his text on an old MS. so far as thep resentation of the language is concerned. His collection, though very small, as it contains only 86 poems, some of which are incomplete, is very faithful. The editor calls his collection *viśuddha vidyāpati padāvalī*, i.e. genuine poems of Vidyāpati, but fails to note that his edition also contains poems by at least one poet other than Vidyāpati. These are the two poems of Amṛtakara, a Kāyastha minister of Śivasiṁha. They are poems, Nos. 68 and 82. The very presence of the two poems leads us to suspect that the MS. which formed the basis of Thakur's edition contained not only the poems by Vidyāpati alone. The more so, when we find that there are in it a number of poems that do not have the names of their writers in them.

The edition of Grierson contains poems from purely Maithila source no doubt. But as they have been transmitted wholly

orally we do not have the means to ascertain the authenticity of the poems which are not to be found either in the N MS. or in Rāg. or any other old MS. or collection; it does not matter even if they contain the name of Vidyāpati. We know very well how people have brought in the names of the famous writers like Sūradāsa, Kālidāsa, Vidyāpati, etc either to make their own poems popular or to make the songs of other poets obey to the fashionable rule of having a *bhanitā*.

Gupta does not rest with including in his collection the poems that are not of Vidyāpati, but he proceeds to make alterations of his own accord in the texts. A few examples will suffice:

The poem No. 235 in Gupta's collection occurs at pp. 1b and 2a in the N. MS. Gupta has taken it from there as he says There in one poem alone he has made the following alterations:

	N. MS.	Gupta.	Majumdar.
1.	*dāruṇa*	*nidāruna*	*dāruna*
2.	*gae*	*gaya*	*gae*
3.	*bhayāñuni*	*bhayāuni*	*bhayāuni*
4.	*jañuni*	*jaūni*	*jauni*
5.	*guni*	*śuni*	*śuni*
6	*sumukhi*	*sumukhī*	*sumukhi*
7.	*bhīti*	*bhītī*	*bhīti*
8.	*rīti*	*rītī*	*rīti*
9.	*sañcara*	*sañcara*	*saṁcara*

Not one of the changes made by Gupta was necessary: on the other hand the first alteration makes the passage metrically wrong, the second one gives an absolutely wrong orthography, so do the 3rd, the 4th and the 6th ones the last three are examples of unnecessary Sanskritisms, The changes made by Majumdar are unwarranted,

Mitra will not rest content with what Gupta had done, he would make *prathama nahe se bhītī* read *prathama neha se bhītī*, at the cost of the metre. Again he turns *mane* into *mana*.

Mitra in his introduction [P. 4] tells us that he cannot have in Maithilī a locative in-*e*. It appears that it is why he has changed *mane* into *mana*. He wants to understand the Maithili of Vidyāpati to be modern Maithili. To him *āṃkhi taum*, "in the eye", is the real Maithili locative form He says that he has *āṃkhitauṃ* in Rāga. But in Rāga. it is *ñākhitaño*, [P 64].

Mitra is wrong in his assumption that in Mai. —*e* loc. is wanting We quote a few such forms.

bāṭeghāṭe [V. N. 2b], "over the path and the over the pools"; *ñe kule* [V. N. 8a], on this side etc.

I consider it useless to think of the variations brought in by Gupta, Mitra or Majumdar as different readings rather than thoughtless mistakes committed by these great scholars, who did not take into consideration the grammar of early Maithili of the time of the poet.

Such meaningless variations have been made by nearly all the editors of Vidyāpati, except Thakur. Thus for *nanderi-nandana* Benipurī has *nandaka nandana* in his first poem; Sahāya has *dekhaloṃ* for *dekhala*, *jaita* for *jāita*, *dai* for *dei*, *tuba* for *tua* etc. It is not considered worth the while to attempt even a short criticism of the editions of Benipurī, Sahāya, Miśra and Mathur, or of the compilers of various Hindi anthologies who select the poems of Vidyāpati generally from any of the printed editions, without critically examining the language for themselves.

So far as the orthography is concerned none, except Thakur, is faithful to Vidyāpati.

Grierson has *karaya* for *karae* Mitra has *pāunara* for *pauṃñanāla*, Skt. *padmanāla*; etc.

Conclusion.

None of the editions of Vidyāpati contains all the poems that were written by the poet, and no body, except Thakur, has faithfully reproduced the language of Vidyāpati on the basis of MSS. materials.

The Nepal Manuscript

The late Dr. Jayaswal, when he visited Nepal in 1936, noticed that there in the Government Library was preserved a manuscript which contained the songs of Vidyāpati. Earlier Gupta had made use of a Manuscript that Pt. Haraprasāda Śastrī had been able to borrow for him from the Government concerned. Jayaswal in his memoir, which appeared in the Searchlight, a Patna daily, stated that this was a manuscript not noticed before. On the initiative taken by Mahārājādhirāja Dr. Shrī Kameshwar Singh, the donor of the Mithilesh Rameshwar Singh Research Chair in Maithili in the Patna University Trust Fund, the administrators of the said fund obtained two photographic copies of the manuscript, one of which was deposited in the Patna College Library and the other in the Patna University Library. The authorities of Nepal, while consenting to provide the Trustees with the photographic copies of the manuscript, laid down the condition that persons wishing to publish anything based on this manuscript must obtain necessary permission from them. The writer of the following pages obtained the said permission through the kindness of the then Director of Public Instruction of Nepal, Shri Mrigendra Shamasher Bahadur Rana.

There are altogether 108 folios in the MS. The size of a folio is 8″×2¼″. It is superscribed as "*vidyāpati ka gīta*"[1]— songs of Vidyāpati. This superscription is in the Devanāgarī script and in the Nepali language.

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1. Wrongly read as *vidyāpati kā gīta* by Majumdar, p. 51, Introduction.

The first leaf, on one side, does-not contain anything except the above-mentioned superscription. The text begins from the other side of the first leaf

The leaves are numbered on one side in the margin. The number on the last leaf is given as 109. But there is no leaf bearing the number 104. Therefore, there are really only 108 leaves, as noted above. The songs occupy the first 104 leaves, and the subsequent 4 leaves contain in serial order the *pratīka* of the first line of every song. There is no *pratīkā* of any song that may be wanting in the manuscript. Besides, the leaf No. 103b ends with *vasanta* and the leaf No. 105 begins with *rāge*, *vasantarāge* being one complete word. Hence we have no reason to suspect that this manuscript has lost its one leaf, namely the one that bore the No. 104. On the other hand, it appears certain that 105 was an error for 104, and so in all the subsequent leaves the actual number was wrongly increased by one. Hence the manuscript is complete in the sense that it has all the leaves that it ever had.

There are 5 to 7 lines to a page. The first and the last lines run from one end of the page to the another, of course leaving a small margin on either side. But the other lines have some space left in the middle, so that the space so left along with the adjoining first and last lines forms a rectangle in the middle of each leaf.

The manuscript appears to be in an excellent condition. Except in a few places the writing in uniformly distinct. It is written in a single hand and in the Tirhutā script. There is confusion between letters for *r* and *v*, *b*; *l* and *n*; *tu* and *o*; *ṭh* and *c*.[1]

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1. This sort of confusion between, *r*, *v* and *ba* one one hand and *l* and *n* on the other is noticeable also in the MS. of Varṇarātnākara [1507 A.D.] published by Dr. S. K. Chatterji, cf. also his introduction, P. 44.

The superscription, quoted above is not in the hand of the writer of the MS. It appears in the hand of some person connected with the library where the manuscript is deposited. Certainly he was not correct as the manuscript does not contain exclusively the songs of Vidyāpati. In fact it would be more appropriate to call it by a name expressive of the idea of a Maithili anthology.

This manuscript is the same as was used by Gupta. Except with the exception of one all the poems subscribed in his edition "*nepāler pūṃthi*" are to be found in it. Of course he has omitted many. Gupta himself admits that he has included only several poems from it in his edition. The short description of his Nepal manuscript given by him in the introduction to his edition tallies only partly with what we find in our MS. Of course, Gupta was wrong in his assertion when he declared that all the poems found in it were from the pen of Vidyāpati [See above, Previous Editions etc. of Vidyāpati].

The manuscript contains altogether 288 songs.[1] Of these, 261, in their *bhaṇitās*, have one or the other name of Vidyāpati. There is one poem, which though does not contain such a name, is his composition. It contains the name of *ugana*. Nobody other than Vidyāpati is known to have been associated with *Śiva*, referred to by this designation.

Of the remaining 26 poems, 13[2] contain the names of the

1. According to Majumdar 287, Introduction, p. 51.

2. According to Majumdar, the MS. contains composition of 13 such other poets and such songs number 15. The difference is due to the fact that Majumdar considers *Kamsanārāyana* different from *Kamsanṛpati*, and *Amiakara* different from *Amṛtakara*, and *Ātama* to be a proper name. Granting that I might have been wrong in not considering *Ātama* as a proper name, and thereby including the relevant song among those that did not have the names of their writers, I find no reason for the inaccuracies found in the said edition of Majumdar. In his *pariśiṣṭa* (*ga*) there are 14 songs, appearing to have been written by 14 different writers, and not 15 songs by 13 writers, as stated by him in the Introduction at p. 51.

11 different poets. The 13 others either have no name of their writer or are incomplete.

The manuscript does not furnish us with any indication as to its source, the identity of its writer, the place where it was copied, and about its date.

In it we find here and there a few forms that are at present to be found in the dialect spoken in the north-western parts of Mithilā, near about Janakapura. A few such forms are given below. The forms have the same meaning today as what we find them to have in the manuscript.

The Manuscript.	The NW dialect.
jāekhane [7a] "at the time of going"	*jāekhan*(a)
jani [10a] "as if"	*janī*
jatikhana [18b] "as long"	*jatikhān*(*a*)
jake [100a] "like"	*jake*, *jagati* etc.

As cognate forms of these are not current elsewhere it appears that either the present MS. or its original was prepared somewhere near Janakapura.

The MS, as noted above contains a number of incomplete poems. They are not incomplete only in the sense that they have lost one of their stanzas, but we can see that at least one song ends in the midst of a line rather in the midst of a word. This is the song No. 160, at Fol. 57a. The Fol. 57b begins with a new song, after Fol. 57a ends in the incomplete song.

At another place, that is at Fol. No. 72a, the song No. 201, which is incomplete ends.* We say it is incomplete because of the following forms being noticed in these songs.

The first two stanzas[1] rhyme together, each of them having two parts. The third stanza either has two parts or is construed of a single part, of course, a little longer than a part of the other stanzas, and in any case it rhymes with the 4th stanza, which also has two parts. Then the other stanzas rhyme in pairs. Moreover, the stanza that is just above the *bhaṇitā* rhymes with the latter. The habit of our scribe is that when this *bhaṇitā* is one of a usual type he does not quote it in full, but merely writes "*bhaṇai vidyāpatītyādi*" Vidyāpati says etc. There is "*dhruvaṃ*" at the end of the 2nd stanza.

At the Fol No 72a we see that in the poem under reference there is no sixth stanza that could rhyme with the fifth. Nor is there a *bhaṇitā* or a substitute for it of the pattern quoted above. Then there begins a stanza that is continued at the Fol. No. 72b. The stanza there found at both, 72a and 72b, rhymes with the one that follows it. There is *dhruvam* after the 2nd stanza that follows the fifth stanza of song No. 201. The subject-matter of these two stanzas is also different from that of the previous five ones. But the difficulty is that there is no mention, between the end of the 5th stanza and the beginning of the stanza that follows, of the *rāga*, as is usually done [see below]. In spite of the presence of one *dhruvam* at the end of the 2nd. stanza at Fol. No 72a and another at the end of the 7th at Fol. No. 72b, our scribe considered the entire matter beginning with *hāthika dasana* to *bhaṇai vidyāpatīdyāti* at Fol. No. 72b to constitute one poem.[2]

We can very well see to what it might have been due. It appears that our scribe had the songs copied from some

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1. Here it should be understood that I use the word stanza in the sense of a unit that constitutes a particular metre.

2. This discrepancy was not taken note of by Majumdar. It is the reason why according to him there are only 287 songs in the MS.

older manuscript. The latter had lost a few pages. In the case of the song No. 160 the existing page of the old manuscript ended exactly where ends this incomplete poem in our manuscript and the next existing page of the old manuscript began with our song No. 161.

In the case of the songs found at our Fol. Nos. 72a & b, what seems to have taken place is this: the page of the old MS. containing the song No. 201 had ended with its fifth stanza, it was continued on the next page. But this next page was lost. This lost page contained also the name of the *rāga* of the song No. 202. But this was lost. The next existing page of the old MS. began with *hasu tārāpati*, or with the new song. Our scribe, in the absence of a mention of the *rāga* of the following song, took it to be a part of the preceding one. It is why he does not index the second of the two.

We can quite see that our MS. is not a page to page copy of the original,—i. e. one of its pages does not contain exactly as much of matter as was contained in one page of the original. Had it been so our MS. should have finished its folio page No. 72a with the 5th stanza of the song No. 201. But it has a few words of song No. 202 also. And as we have seen above the original manuscript could not have the two on one and the same page.

This original MS. or its source was not a reliable manuscript, based on the writing of the author. The original or the first original was certainly obtained by oral communication, and that from not one person but from several ones. It is why we notice verbal, not always minor, differences in the text of the songs that occur in our manuscript more than once.

Thus the song No. 8 [Fol. 4a+b], occurs again as song No. 16 [Fol. 7a+b]. The former has only 6 stanzas or lines, while the latter has 9. Again the song Nos. 105 [Fol. 38a+b],

and 246 [Fols. 88b+89a] are identical in subject-matter. But they differ in *rāga*, the former having *dhanachī* and the latter *baralī*. Besides the order of the stanzas is quite different in the two, and the *bhanitās*[1] of the two also differ. Further we have the following variations in readings of the otherwise identical passages:

105	246
sobhae "shines"	*dīna* "wretched"
kahati "she will say"	*karati* "she will do"

Again the song Nos 66 [Fols. 24b + 25a] and 92 [Fols. 33b+34a] are the two different recensions of the same song. We are further strengthened in our cônclusion when we see that some irrelevant matter has been here and there brought into the text, only for the purpose of rhyming. Thus the two parts of the 2nd stanza of the poem No. 43 [Fol. 17a+b] have nothing in common. The first part means— "The lover shows his greed for the nectar of the lips", and the second part means "a jewel does not look well in the hands of a poor man".

Our scribe appears to be a faithful copyist. He corrects his own errors and not those of the original. We can see how at Fol. 16a, he adds signs both for *i* and *ī* in *bimukhi* and *gelī*. In other places when he detects his mistakes he corrects them by cancellation of the wrong forms and insertion of the right ones. If he has to delete a part he puts ". " [two dots] over it. If he has to make any addition he does it just above the place where it should have been, at the top, giving the number of line in which it should occur In certain places, where perhaps the reading was not legible or was wanting, he has left blank space, as at Fol. No. 78b.

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1 Colophon to individual poem. It is perhaps so called because it usually begins in *bhanaī*, "says." After this occurs the name of the poet.

But it cannot be said if he is always reliable. For sometimes he does not correct mistakes like *jajaño* for *jaño* [Fol. 35a], or *kakahaba* for *kahaba* [Fol 31a]; etc. The index is certainly his own. Had it been so in the older MS. it would have contained the *pratīkas* of the songs that were on the missing page of the original. But we are able to see that the *pratīkas* as given in the index sometime differ with the text.

Thus for *baḍi judie kutukaka*, very cool is the [shade] the midday [Fol. 18a], the index has *baḍi judie hita*, very cool and agreeable. Similarly for *nīra*, "water" [38a], the index has *līna* "placed over" and so on.

The incomplete songs that find place in our MS. were either so in the original or they had their missing parts illegible, most probably the former was the case. We have dealt with the case of the two incomplete poems above. The other three incomplete poems occur at Fol. 47a and b. They are song Nos. 132, 133 and 134. All of them have got their *rāga* stated clearly. None of them has a *bhanitā*. At least one of them had it: this we are able to ascertain from another source. The poem No. 132 occurs in *Rāgataraṅgiṇī* also. Here the *bhanitā* contains the name of one *Kaviratana* as its poet. [See also The Previous Editions of Vidyāpati]. Had the original of our manuscript as well been in these poems lacking in legibility we would have certainly a few irrelevant words or stanzas available in our MS., i. e. the parts which could be read.

From what we have seen above it becomes certain that even the original of our manuscript was prepared considerably long after the age of the last of the poets whose poems are included in this anthology. Our MS. must be, in its turn, considerably younger than its original.

We find in our Manuscript the names of the following personalities. They are given in the *bhanitās* of the several poems. All of them are the names of the poets and their

patrons. Of course the name of the patron is not given in all the cases.

Poet.	Patron.	Fol
Rājapandita	Dhanyamālika	12b+13a
Viṣnupurī	nil	22b+23a
Kamsanṛpati	nil	16b
Kamsanārāyana	nil	21a+b
Lakhimīnātha	nil	46b
Siradhaṛa	Kamsanārāyaṇa and his wife Soramadevī	52a
Maladeva	nil	60b+61a
Amiñakara	nil	62b+64a
Pṛthivīcand	Manikadulāra	74b+75a
Bhānu	Candrasiṁha	80a+b
Rudradhara		98a+b
Dhīresara	Naranārāyaṇa and his wife Menakadevī	98a

Here we should add the names of Vidyāpati, who designates himself by several pen-names[1] and of his two patrons, Bhavasimha with his wife Hāsinī and Śivasimha with his wife Lakhimā to complete the list.

Here we should also consider the case of occurrence of a poem of Kaviratna, [see above] even though his name does not find a place in the Manuscript.

We have no reason to believe that Kamsanārāyana and Kaṁsanrpati, found in three different poems, twice as a poet and once as the patron of a poet, were not the names of one and the same person. This Kamsanārāyaṇa is not different from Lakhiminātha. So if we could know the time of the following persons we would be greatly helped.

1. See The Previous Editions of Vidyāpati.

(1) Lakhiminātha
(2) Candrasiṁha
(3) Rājapaṇḍita
(4) Maladeva
(5) Naranārāyaṇa
(6) Viṣnupurī
(7) Pṛthivīcanda or Manikadulāra
(8) Amiñakara
(9) Rudradhara

The date of Vidyāpati or any of his patron does not help us, as Lakhiminātha came to the throne long after the death of Śivasiṁha, the chief patron of our poet. In fact, Lakhiminātha was the last ruler of Mithilā of the dynasty.

From the genealogy of the Oinwār dynasty [see above] we learn that Naranārāyaṇa was the name of Mahārāja Viśvanātha, son of Durlabhanārāyaṇa Rājaraṇasiṁha, a brother of Bhairava, the grand'father of Lakhiminātha. So this Naranārāyaṇa cannot but be considered to be an earlier contemporary of Lakhiminath, if not one of his predecessors.

Amiñakara was a minister of Śivasiṁha, hence a contemporary of Vidyāpati. Therefore, he lived before Lakhiminātha.

Candrasiṁha was an uncle of Śivasiṁha. Hence he too lived before Lakhiminātha.

Rājapaṇḍita may either be Candrasiṁha, mentioned above, or Pithāi, a cousin of Śivasiṁha. In either case this Rājapaṇḍita was anterior to Lakhiminātha.

Lakhiminātha lost the kingdom of Mithilā when Nasarat Sah defeated him in 1530 A. D.

Shrī Ramānātha Jhā, in his paper published in the Proceedings of the 12th All India Oriental Conference [pp. 1-15], has proved that Viṣṇupurī was born in 1425 A. D.

The date of Maladeva can be roughly estimated from the fact that he was a son of Nānyadeva, who conquered Mithilā in the first half of the 12th century. Hence Maladeva was anterior to our poet Vidyāpati by centuries.[1]

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1. *āsīnmithilāyāṁ karṇāṭakulasambhavasya nānyadevanāmno rājñaḥ malladevanāmadheyaḥ kumāraḥ* [quoted by Chakravarti, J. A. S. B. 1915, p. 408].

We do not know anything about Pṛthivīcanda or his patron Manikadulāra. But when we see that all the other personalities mentioned in the MS. belonged to the different periods before the 1st half of the 16th century we are prompted to think that too many Pṛthvīcanda have lived in about the same period.

Rudradhara had married a sister of the father of Śivasimha. Therefore, he too was anterior to Lakhimināthа.

Hence we cannot think that our manuscript can be a production of a period earlier than the 2nd half of the 16th century.

Having come to a hypothesis with regard to the uppermost limit to the date of the manuscript let us come to determine the lower one.

For this we have to depend entirely on the form of the letters and the orthography of the manuscript. Here on one hand we see that our manuscript compares well even with the Manuscript of Śrīmadbhāgavata of Paksadhara Miśra [later half of the 15th century] in forms of the different letters and on the other also with the Bengal Asiatic Society Manuscript of Varnaratnākara which is dated 1507 A. D. [vide Chatterji, Introduction, p. 1].

In our Manuscript as well as in the Manuscript of Varṇaratnākara very often we meet with *l* with a slanting bar under it. In all such words where this letter occurs, in modern Maithili we have *r* or *ṛ*, the two sounds being confused. This peculiar *l* could be *ḷ*, a retroflex sound, which does not obtain today. But the manuscript is not uniform in this respect At Fol. 2b it has *ḷ* in *thoḷa*, but it has simple *l* in *ola*, though the two rhyme together and in Mod. Mai. the former has become *thor*/*ṛ*(a), and the latter *or*(a).

Therefore, our manuscript must have been written at a

time when *ḷ* existed in the Maithili language, though it had begun to be confused with *r*/*ṛ*.

We do not notice this sort of thing in any of the manuscripts written in and after the 17th century. There is no manuscript to prove that there was a time when there existed no confusion between the three sounds. All that we can conclude from this is that our Manuscript could not be of a period later than the 16th century.

As noted above there are 288 songs in it. Of these songs the following ones are either incomplete or do not bear the name of their author.

Decidedly incomplete.	Doubtfully incomplete.
52 [Fol. 20a+b]	48 [Fol. 18b+19a]
133 - 4 [Fol. 47b]	131 - 2 [47a+b]
160 [Fol. 57a]	172 [Fol. 61a+b]
189 [Fol. 68a]	
201 [Fol. 72]	
275 [100a]	

The following poems, though complete, do not contain name of their writer : 205 [93b] and 280 [Fol. 101b+102a].

It is the poem No. 280, that has been mentioned above as the one that belongs to Vidyāpati, even though his name does not occur in it.

So we have, as noted above, in it 14 poems [including the one found at Fol. No. 17b, which was written by Kaviratna], that belong to poets other than Vidyāpati. Then there are 12 others which are doubtful as to their authorship. As noted above, barring these 26 poems, the remaining 262 poems belong to Vidyāpati.

Our manuscript does not distinguish between the poems of one poet and those of the others. It does not also classify them in accordance with the subject-matter, nor it is so done in the

MS. used for Thakur's edition, as has been done by Grierson, or Gupta or any other subsequent editor. The classification made here is on the basis of the *rāgas* in which the songs are to be sung. All the songs that have one *rāga* are placed serially. Except in a few cases the name of the *rāga* heads each song

Songs Nos.	Fol.	Rāg.
1 - 61	1b to 23a	Mālava
62	23a+b	Mālava+Dhanachī
63 - 141	23b to 50a	Dhanachī
142 - 147	50a - 52b	Asābarī
148 - 158	52b - 56b	Malārī
159	56b - 57a	Sāmarī
160	57a	Mālabī
161 - 66	57b - 59b	Ahirānī
167	59b - 60a	[?]
168 - 171	60a - 61a	Kedarā
172	61a+b	Kolāra
180 - 215	64a - 77a	"
173 - 179	61a - 64a	Kānala
216 - 223	77a - 80a	Śārangī
224	80a	[?]
225 - 233	80a - 83b	Guñjarī
234 - 254	83b - 92a	Baralī
255 - 259	92a - 94a	Lalita
260 - 261	94a - 95a	Nāta
262 - 276	95a - 100b	Vibhāsa
277	100b - 101a	Dhanachī
278 - 280	101a - 102b	[?]
281 - 287	102a - 104a	Vasanta
288	104b	[?]

It seems that in the case of the song No. 62 our scribe first wrote *mālava*, as he expected even this to be in this *rāga*. But

later he found that it was in *dhanachi*, so he put that later. He forgot to correct the error. In the case of the song No. 167 the writer has left some blank space for inserting the name of the *rāga*. It appears that here the original was illegible. Perhaps the mention of *kolāra* above the song No 172 was an error for *kānala*. Occurence of *dhanachi* above the song No. 277 is curious. We have included the song No. 202 in *kolāra rāga*, as the several preceding and the following ones are in it. We have seen how our scribe had taken it to be a part of the song No. 201. In other cases, where the name of the *rāga* is not mentioned, it appears that the necessary inscriptions might be wanting in the original.

A note should be taken of the fact that before the name of the *rāga* there is the word *kalahāntaritaḥ*, "separated in consequence of a quarrel" in the case of the song No. 168 [Fol. No. 60a].

The songs of Vidyāpati are preserved mainly through oral traditions in Mithilā. In Bengal there are several Vaiṣṇava anthologies which include many of them. But the language in these anthologies is very much mutilated particularly hundreds of non—Maithili forms are discernable therein. We have had two other reliable palm-leaf MSS. The one was that Gupta had found in Mithila and had included all the songs found there in his edition. But this manuscript, as we learn from Gupta's subsequent writing, is lost. From what we have seen above in the section dealing with the previous editions of Vidyāpati we have every reason to believe that Gupta was not always faithful to the text as obtained in the manuscript. The other palm-leaf manuscript is in fragements and it was utilised by the late Pandit Sivanandana Thakur for his "Viśuddha Vidyāpati Padāvali". Thakur's Manuscript appears to be as old as our manuscript. It has *pakhālala*,

[washed] for modern *pakhārala* [Song No. 3]: so *palichala* [matches] Mod. Mai *panchala* [Song No. 25] But unluckily it has not more than 86 songs. The writing has become illegible in many places. It has some of the songs that were not published before In comparison to that the Nepal MS. is more legible and contains a larger number of songs, of course some of them are likewise unpublished.

Some of the songs of Vidyāpati are found in Rāgataraṅginī of Locana But the manuscript of Rāgataraṅgiṇī is not as old as either the Nepal manuscript or the manuscript of Thakur. The author of Rāgataraṅginī himself lived in about 1681 A. D. So either of the MSS. perhaps is older than Locana.

The Nepal manuscript is unique inasmuch as it contains an index of the *pratīkas* of the different songs. We do not know if any other Maithili anthology written so early has had it.

Though our manuscript betrays so many errors and shortcomings, as noted in brief above, it with Thakur's manuscript or his edition which is most faithful to it, is the best means for a study of Maithili of the time of the poet. Thakur's Manuscript is in four different hands. So even though it does not contain any indication as to its scribes it cannot but be a production of a date later than Vidyāpati. The Nepal Manuscript, though very old, is also at least a century younger than Vidyāpati.

In these circumstances none of the materials available can actually be claimed to represent the language of Vidyāpati. All that the Nepal MS. or the edition of Thakur can help us is that it gives us an idea of the language of the songs of the poet in the form they were current about 400 years ago,

The Language of the Nepal Manuscript

Vowels

The orthography of the Nepal Manuscript as well as of the printed editions of Vidyāpati do not help us in arriving at a definite conclusion with regard to the quantity of vowels. In certain cases, notably in the case of the sounds indicated by *ae*, and *ao*, accompanied by a nasal element or not, we are not definite whether they indicated diphthongs or simple vowels. In the MS. the same words are written differently in different places.

In such circumstances the only guide that we have in matter of determination of the quantity of vowels is prosody. This prosody of Vidyāpati, as has been remarked by Grierson, does not follow the rules laid down in works like Prākṛta Paiṅgala, Paiṅgaladarśana or Chandodīpikā. This scholar had, therefore, made a short analysis of the metres that were found to be most common in the poems of Vidyāpati.

Long before Grierson, Locana [17th century A. D.], the author of Rāgataraṅgiṇī, had laid down definition of the different metres that he found in the Maithili songs that he quoted in his work. He has given a large number of examples from the poems of Vidyāpati. But his definitions are very flexible. Thus he says that a stanza in *Rāghavīyavarāḍīya* metre has its first half constituted of 24 to 30 instants[1] and its second half has 27 to 33 instants. Again the *Mādhavīya-Varāḍīya* metre has the half of a stanza made of 20 to 23 instants,[2] of course, his difinition is not so flexible in certain cases. Thus in the Pādakulaka metre each half of a stanza must have 16 instants only.

But Locana is not reliable, always, in this respect. Thus in the poem quoted by him as an instance of the first there

1. Rāgataraṅgiṇī p. 41.
2. Ibid pp. 45-6.

occurs the line *"patha milali dhani dāmini sani vrajarāja janī"*, "The damsel of Krsna, met me on the way : she looked like lightening" which has 23 instants, even though according to his definition it could not have less than 24.

Again in the song which he quotes as an example of the 2nd metre there is the line *āja dekhali dhani jāitem re*
mohi upajala raṅga,

"Today, I saw the damsel going, love sprang up in me". It has 25 instants: according to his definition *e* of *dekhali*, and *o* of *mohi* are long.[1]

Grierson's analysis is very logical He divides each half of a stanza into several feet, each of 4 instants. An instant can be of one of the following forms:— —, — ⏑ ⏑, ⏑ — ⏑, ⏑ ⏑ ⏑ ⏑.

The three most common metres, according to Grierson, found in Vidyāpati, are those that have a half made up of 15, 16 or 28 instants, with a pause after the 16th instant in the case of the metre of the last variety.

We shall first give some examples the types of metres analysed by Grierson and then study a few of other types.

Let us first take up a poem whereof each stanza is made up of two halves, each containing 15 instants.

A (i) *bāta bhuaṅgama upara pāni*
(ii) *duhu kula apajasa aṅgirala āni*

B (i) *paranidhi haralae sāhasa tora*
(ii) *ke jāna kañona gati karabae mora*

C (1) *tore bole dūtī tejala nija gehā*
(ii) *jīva saño taulala garua sineha*

D (i) *lahukae kahalaha gurutara bhāra*
(ii) *sudabhara rajānī dura abhisāra*

E (i) *dasami dasāhe bolaba kī tohi*
(ii) *àmiña boli bisa delàe mohi*

[33b & 34a].

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1. Ibid p. 39.

Stanza I. (a) *a* of *aṅg* in *bhuaṅgama* has 2 instants.

(b) *a* of *aṅg* in *aṅgirala* has only 1 instant : naturally *aṅgırala=aṃgirala.*

(c) *upara=ūpara.*

Stanza II. (d) *kañona* has only two instants: *año*, therefore, indicates a short *ɔṃ*, having one instant only.

(e) *jāna* has only 2 instants. Hence *ā* is short.

(f) *dūtī=duti.*

(g) *jīva=jiva*:

Thus we see that the quantity a vowel was ignored in writing

As an example of the metre of the 2nd variety let us take up the following stanzas.

1 1 1 2 1 1 2 1 1 1 2 2
hṛdaya tohara jāni nahi bhelā

1 1 1 1 1 1 2 1 1 2 2 2
paraka ratana āni mañe delā

1 2 1 2 1 1 1 2 1 2 2
kaela mādhava hāme akāja

2 1 1 2 1 1 2 1 1 2 1
hāthi merāuli siṁha samāja

"Your heart could not be known: I brought and surrendered to you the jewel of another person.

O Mādhava, I did an evil work: I got a she-elephant united with a lion". [1b]

[The figure over a particular vowel indicates the number of instants it possesses]. From this we arrive at the following results :

1. Short vowels, found finally, as in *tohara*, *jāni* etc., were fully pronounced. Even *a* had not tended to become neutral.

2. *mañe* had two vowels, i. e. *añe* was not here *æṃ.*

3. *e* and *o* here were long.

4. The final *a* of *akāja* and *samāja* was long.

5. *ae* in *kaela* constituted two syllables: it was not *æ* like *æ* in mod. Maithili *kæl(a)*, (did)

2 1 1 2 1 1 1 1 2 2 2
Again in : *pīna payodhara nakharà mandā*

(there is an ugly nail-mark over the fully grown up breasts), occuring in the same poem, the final *a* of *nakhara* has two instants, *a* of *mandā* has two instants, so have *ā* and ō that are there.

pīnapayodhara is made of 8 instants, so *nakhara mandā* also has to be read as of 8 instants. This is not possible unless the final *a* of *nakhara* be long.

Let us take up a stanza from a poem written in a metre of the 3rd variety

1 1 1 1 2 1 1 1 11 1 2 1
hunihi subandhuke likhie pathāoba

1 1 2 1 1 2 2 2
bhamarā jaño ho dūte

"I could send a letter to that friend if a bee could become the messenger". [59b].

From this we learn that *e* and *o* were also short and that *jaño* formed two syllables.

Again in the strophe

2 1 1 2 1 1 2 1 1 2 1 1
sākara sūdha dūdhe paripūrala

2 1 1 1 1 1 1 2 2
sānala amiñaka sāre

(sugar and pure milk mixed up with the essence of nectar) [66b] *dūdha* has its *ū* short.

In
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
sehe vadana tora aisana karamà mora

2 1 1 1 1 11 2 2
khāre pāe barisae dhāre

(such is your face, but my luck is such that it showers salt), that follows the previous half, *ae* in *pae* constitutes a single mātrā and *ae* appears to be *æ*.

Let us take up an example from a poem written in the *asāvarī* metre, [the first half has 12 instants and the 2nd half has 16 instants].

1 1 1 1 11 1 1 2 2
cikura galae jaladhārā

1 1 1 , 1 2 1 1 112 1 2 2
mukhasasi dare jani roae aṃdhārā

"Water is dropping from the hairs: it seems as if the dark be weeping for fear of the moon-like face". [78a].

Here *aṃ*, though nasalized, is short.

In the same poem in the stanza

2 2 21 1 1 2 2
te saṅkāe bhujapāse

2 1 1 11 1 1 1 1 1 1 2 2
bāndhi dharia punu uṛata tarāse

"For fear that it may fly away again I keep it having fastened",

āe has its *ā* short, and *ṅk* and *ndh* are treated like conjunct consonants.

In the following stanza, taken from the same poem

1 1 1 1 2 1 1 1 2
kuca juga cāru cakebā

1 1 1 1 1 1 1 2 1 1 1 2 2
nia-kula milata āni kañone debā

(the two breasts are like two beautiful cakravāka birds; they will be united in their family, who will bring them back to me),

kañone had its *año*=*ɔṃ* : it was short.

From what we have seen above, the complete list of vowels found in Vidyāpati is.

a, *ā*, *i*, *u*, *e*, *o*, *æ* and *ɔ*. Of them the first six were both long and short : *æ* was indicated by *ae* and *ɔ* by *ao*.

In places where *ae* and *ao* constitute of 2 instants we cannot say whether they are long *æ* and *ɔ* or diphthongs. But in places where *ae* and *ao* count as of one instant only there they are short *æ* and *ɔ*.

ṛ occurs in a few Skt. words. But it had acquired the pronunciation of *ri*. Thus: *riturāja*, [11a], *ritupati* [5a], (the spring), but *ṛtu* [104a], (season).

We are unable to determine the length of vowels of individul words : their quantity appears to differ from place to place according to the necessity of metre.

Thus for example, in *āliṅgana* found in a stanza of which a half is of 16 mātrās, viz. in *jae-khane ditahu āliṅgana gādha* [53b] (I would have given a close embrace at the time of going), *ā* is short and the same vowel is long in *āliṅgana dae pāchu neharae* [9b], (he looks backward, after having embraced); similarly *o* in *mori* in *rākhaha mādhava morī binatī* [9b], (O Mādhava, accept my prayer), is short, but in *te mati bhūlali mori* [3a] (therefore, my mind got deceived), it is long

The orthography does not help us in determining the length of even the vowels which have separate letters to denote their short and long sounds distinctly. We give a few examples :

tu barakāmini ī madhuyāmini[6a],(you are an excellent damsel and this is a night of the spring), *u*, in it, is long, similarly in *dutī taha takarā mana jāga* [54b], (his mind is attracted through the female messenger), *u* in *dutī* is long. Against *ī*, in *tu bara—*, we find *i saba kahi kahu kahihaha sebā* [54b], (having told all these you will speak about service), though in both the places *i* is long. The word *dūtī* is written as *duti* [67b], *dūtī* [55a], *dutī* [33b]. We cannot consider all these variant spellings as correct. Some of them may have been through oversight by the scribe. But at the same time we are definite that in certain places the poet himself discards the usual spelling of words for the sake of metre.

Thus : *ramaṇi* [9a] for *ramaṇī*, (women): *harī* [7b] for *hari* : etc.

The Diphthongs

There were at least two diphthongs, i. e. *ai* and *au*. They were also written as *aı* and *au*. As the same words were written sometimes with *aı*, *aü* and sometimes with *aı*, *au* we assume that there was no difference in their pronunciation in spite of their being written differently.

aı, aı

Thus : *aisana* [75b], but *aısana* [75b], (such); *jaiao* [4a] but *jaıao* [48b], (even though); *taisana* [22b], but *taisana* [22b], (of that kind); *jaisana* [22b], (as); *baıasāolı* [85a], but *baisāola* [59b], (got seated); *kahaıte* [9la], but *kahaıte* [55a], (in saying): etc.

The forms of the present tense, 3rd person, are like *jiabaı*, (causes to survive) [l9a], but *pıbaı*, (drinks) [l9a]: etc.

The forms of the present participle conditional are *nirupaıte*, (as soon as accomplished) and *puchaite* (on being asked) [78b].

Cf. also : *bhaie* [60a], but *bhaie* [62b], (having become).

There occur also a few cases of variation between *aï* and *e*.

Thus: *bhanai* [37a], but *bhane* [40b], (says); *daï* [59b], but *dae* [5a-b], (having given); etc.

Cf.: also *haṭabaï* [32b], but Mod. Mai. *haṭabe*, (master of a market, a weigher).

On account of the presence of a limited number of cases where *ai* alternates with *e* and on account of the fact that *e* is a simple vowel it is concluded that *aï* has the same pronunciation as that of *ai* and that the forms with *e* are not different from those with *aı*. It may here be added that final *e* of old Mai. has, with the preceding *a*, become *æ* in mod. Mai. though certain *e*—forms also survive.

Thus: *dae* — *dæ*, (having given); *kahae* — *kahæ*, (to say); *haṭ(a)be*=*haṭ(a)bæ*, (master of a market): etc.

au, aü

Instances with *aü* are not so many as those with *au* The cases with *au* are : *palausıhu* [32a], (even of a neighbour), *palausına* [29a], (a female neighbour), but *parausim* [27b], *palaüsiā* [65b], (a neighbour), *dhaülıhu* [23a], (I ran), but *paulisi* [67b], (you obtained); *taulala*, (weighed) [124b]; *bhaü* [67b & 74b], became.

In all other cases we find *au*. It is not possible to say whether *au* and *aü* represented one and the same sound. Both of them count as consisting of two mātrās and in a mātrika metre a diphthong and two short vowels, each of them, forming one syllable, make no difference

Other combinations of vowels such as *āe*, *āo*, *ıa*, *ıā* etc. occur and all of them form two syllables. Besides, we have combinations of more than two vowels in cases like *kaıe* [25b], (having done); *jaiao* [4a], (even though). etc.

Here really we have cases combination of a diphthong with one or more vowels.

Nasalızātıon

Any of the vowels can become nasal with this exception that we do not find any case of nasalization of *ı* except when it is final. [See below, after the Consonants].

The Consonants

We have in the manuscript all the letters of the Sanskrit alphabet to indicate the consonants. Of them the following call for special notice

kh and *ṣ* had the same pronunciation. We find words with one rhyming with those with the other Not only we have *kh* in place of Skt. *s* but we have also *s* for Sanskrit *kh* ·

pākhī, (wing) and *āṃṣī* [79b], (eye); *mukhı*, (face) and *bisesi* [69a], Skt. *viśesa-*; *lekhī*, Skt. *lekha-* and *upeṣī* [33b], Skt. *upekṣya*; *duṣa* [60a], Skt. *duḥkha*— etc.

The same words are written sometimes with *kh* and sometimes with *ṣ*:

ā̃si [92a], *ā̃khi* [102a], Skt. *akṣi*; *khana* [66a], *ṣana* [68a], Skt. *kṣana-*; *pakhāna* [96b], *paṣāna* [31b], Skt. *pāṣāṇa-*; *jhaṣaite* [38a], *jhakhaite* [89a], (in lamenting); *rākhi* [37a], *rāṣi* [21 b], (having kept); *bīkha* [3b], *biṣa* [37a], Skt. *viṣa-*; *likhasi* [55b], *liṣa* [65a], Skt. *likhasi*; *khaelaka* and *ṣaelaka* [15b]; etc.

That their common pronunciation was *kh* is assumed from the fact that in Modern Mai., except when it is followed by a retroflex sound or by *p* or *ph*, *ṣ* is always pronounced as *kh*.

Of the three sibilants only *s* survived. The influence of Sanskrit spelling, however, as the cause of retention of *ś* and *ṣ* also in writing in the manuscript:

supurusa [4b], *supuruṣa* [31b], Skt. *supurusa-*; *dose* [97a], Skt. *doṣa-*; *saisabe*, but also *śaiśava* [78b], Skt. *śaiśava*; *rosa* but *roṣe* [53a], Skt. *roṣa-*; *saṁsaya* [55a], *saṁśaya* [94b], Skt. *saṁśaya-*; *sambhu* [70a], *śambhu* [78a], Skt. *śambhu-*; *bīsa* [101b], Skt. *viṣa-*; etc.

Words with *s* rhyme with those with *ś*:

maheśa, (Śiva) and *subesa* [65a], (beautiful); *sahabāsa*, (co-residence) and *bikāśa* [26b], (blossoms): *ś* and *ṣ*, each has been introduced wrongly at least once. *haṣi* for *hasi* [87a], (having smiled), *abhiśāra* [26a], Skt. *abhisāra-*.

n and *ṇ* had the same pronunciation and this pronunciation was that of *n*, as is evident from the fact that instances with *ṇ* > *n* are more in number than those which show *ṇ* in the manuscript, and also from the fact that in modern Maithili *ṇ* does not occur except in Sanskrit words. Some cases where words with *n* rhyme with those that have *ṇ* are :

gamanī (moving) and *ramaṇī* [72b]; *bānī* and *pāṇī* [85b], Skt. *vāṇī*; *anumānei* Skt. *anumāna-* and *bāṇī* [24a], Skt. *vāṇī*; *hānī* and *bāṇī* [49b]; etc.

The same words are written at times with *ṇ* and at times with *n* : *gharaṇī* [50b], but *gharinī* [59a]; *ramanī* [16a], but *ramaṇī* [75b]: etc

In cases, quoted above, as well as in other cases, wherever *ṇ* occurs it was due to Sanskrit spelling.

Cf : *gunageha* [31b], Skt *guṇagṛha-*, but *gune* [60b], Skt *guṇa-*; *kanthahāra* [17a], but *kaṇṭha* [33b]; *nikāruṇa* [51b], Skt *niṣkāruṇa-*; *parāne* [61a], but *parāṇa* [5b], Skt. *prāṇa-*; *marana* [5b], but *maraṇa* [55a], Skt *maraṇa-*; etc.

Sometimes *ṇ* is brought in even in the place of Skt. *n*.

Thus : *rayaṇi* [70b], *raaṇi* [60b], though *rajanī* [4b], Skt. *rajani*; *baṇa* [80a], for *bana* Skt. *vana-*; *bhoaṇa* [11b] for *bhoana*, Skt *bhojana-*: etc.

Here in this manuscript in several words we find *l* with a *virāma* under it. All such words have in modern Mai. *ṛ* or *r* for such *l*. But this *l* is sometimes replaced by *r*, and also by *l* without a *virāma*. Here we denote *l* with a *virāma* by *ḷ*.

Thus : *paleosa* [29b], *palaüsina* [29a]; *parausini* [27b], *palaüsihu* [32a], Skt. *prativāsa-*; *paḷalāhu* [85b], *palali* [70b], from √*paḷ* (to fall), *jola* [80a], *jorae* [2a], (adds), *jolī* [59b], (having added), *thoḷa* [2a], *thola* [56b], less; *bāpula* [51a], *bāpula* [61b], *bāpura* [2b], (unfortunate); *meḷī* [90a], (union) *merāuli* [1b], (got united), *melī* [55b], (union): etc.

Words with *ḷ* rhyme with those with *l* as well as with those with *r*: *meḷī*, (union) and *serī* [90a], (service); *jola*, (pair) and *kathora* [80a], (hard); *bhora* (be wildered) and *thola* [50a], (little); *ola* (end) and *thoḷa* [31a], (little): etc.

Words with *l* and *r* also rhyme and alternate : *mālā* and *hārā* [63a], Skt. *hāra*, *sāra*(essence)and *jhāla* [61b], (leafless); *pakhāla* (washes) and *sambhāra* [80a], (arranges); *andhakāla* and *abhisāra*[86a], Skt. *abhisāra*; *bahulata* and *bahurata*[96b and 97a].

Again there are cases of confusion between *ḍ*, *l*, *ḷ* and *r*: *ṭambacūḷā* [80b], for Skt. *tāmracūḍa*; *talitahu* [86a], for Skt. *taḍit-*;

dalimba [99a], for Skt. *dāḍimba-· soḷāha* [45b], *soraha* [42b], Skt. *ṣoḍaśa*; *goālā* [54b], *goāri* [6b], Skt. *gopāla-*.

Non-initial Skt. *l* had become *r* : *bijuri* [79a], Hindi *bijalī*, Skt. *vidyut*; *ujora* [79a], Hindi *ujala*, Skt. *ujjvala-*; *kutūhara* [52a], Skt. *kutūhala*: etc.

It is to be noted that no such confusion takes place when *r*, *l* or *ḍ* occurs initially : *ḷ* does not begin a word, besides the *l* of the past participle forms never becomes *r* and is never written as *ḷ*.

What was the pronunciation of *l* with a *virāma*, written as *ḷ* in this essay ? Chatterji had noticed this sort of *ḷ* also in the manuscript of Varnaratnākara. He was not sure if the *l* written in this manner was really the retroflex *ḷ* obtained in Oriya. It seems that he considered the *virāma* under *l* as indicative of the fact that it had its vowel *a* dropped [V. R. Introduction, p. XXXIX]

But Chatterji's second supposition seems to be unconvincing. Firstly we have this sort of *virāma* only under *l*. Had it been an indicator of *l* not being followed by a vowel we would have found a similar sign under other consonants also occuring in similar positions. Secondly, though it has not been noticed so in the V. R. manuscript, this *virāma* occurs in the N MS. even when this *ḷ* is followed by a vowel like *ā*, *i* or *e*: cf *tambacūḷā*, cock [80b], *meḷi* (union) [90a], *paḷsosa* [29b], (neighbourhood): etc.

This sort of *ḷ* is found not only in the final syllable, but also in the medial ones. Thus: *paḷalāhu* [85b], (I fell).

Non initial single Skt. *l* appears as *r* in modern Maithilī. Thus: *gārā*, Skt. *gala-*; *nār(a)*, Skt. *nāla-*; *bariā* Skt *valī*: etc.

This transition had already taken place by the time of Vidyāpati—non-initial *l* had already acquired a pronunciation approaching *r*, approaching, because we have seen cases with both *r* and *l* with a *virāma* present in the manuscript in the

same words. Wherever there in no *r* or *l* with a *virāma* it was due to copyist's error or due to the influence of the spelling of the corresponding Sanskrit words.

What appears to be correct is that in Western Māgadhana, now represented by Maithili and Oriya, single *l* had already become *ḷ*. This *ḷ* obtains to this day in Oriya, while in Maithili it has become *r*. In course of passage from *l* into *r* there must have been *ḷ* (a retroflex sound). This is the clue that is furnished beyond doubt by our manuscript.

The cases where *l* obtains today in verbal as well as in other forms in Maithili are to be explained as to have originated from forms with *ll*.

Thus : *tella* > *tela*, also *gella* > *gelā*, *bhella* > *bhela*.

In an non-initial position *ḍ* has acquired the pronunciation of *ṛ*. Maithili speakers seldom distinguish between *ṛ* and *r*. Though the two sounds are present in the language the speakers use the one for the other. It appears from what we have seen above that this *ṛ* was very near *ḷ*. It may here be incidentally noted that the *Ṛgveda* substitutes *ḷ* for an intervocalic *ḍ*. It is suggested that though the intervocalic *ḍ* was really *ḷ* during the age of Vidyāpati it was often written as *ḍ*. *ḷ* from *l* and *ḷ* from *ḍ* got mixed up together in early Maithili. This was the reason why we find the same words written with *ḍ*, *r* or *ḷ* [and, of course also wrongly, with *l*].

y, as an independent sound, had ceased to exist long ago. It was replaced by *j* in the initial position. Thus, *jañunā* [63b], Skt. *yamunā*, *jaubane* [2b], Skt. *yauvana-*; *dhairaja* [64b], Skt. *dhairya-*; *juga* [6b], Skt. *yuga-*, etc.

The influence of Sanskrit spelling resulted in the introduction of *y*.

Thus: *yāmini* [6a], but *jāmini* [1b], Skt. *yāminī*; *yata* [74a], but *jata* [23b], Skt. *yati*, *yāthi*, also *jāthi* [67b], Skt. *yānti*; etc.

y occurs initially in deśaja words also. Here also it is a graphic representation of *j* : *yuḍāi* [14a], *jūḍa* [66a]; 'cold'.

In other positions it was either dropped or transformed into *e* or *ī*, *i*.

Thus : *piatama* [24a], Skt. *priyatama-*; *peasi* [9a], Skt. *preyasī*; *piā* [12b], Skt. *priya-*; *anusae* [7a], Skt. *anuśaya-*; *jae*, Skt. *jaya-*; *upāe* [6b], *upāī* [55a], Skt. *upāya-*; *narāena* [9a], Skt. *nārāyaṇa-*; *naena* [9b], Skt. *nayana-*, *āeta* [12a], Skt. *āyatta-*; *anāiti* [60a], *anāyatta-*; etc.

Here and there *y* is introduced on account of influence of Sanskrit: *sayāna* [8a], Skt. *śayana-*; *nayane* [10a], Skt. *nayana-*.

Sometimes, the influence of Māgadhī Pkt. causes *y* to be brought in place of Skt *j* or *y* : *rayani* [12a], *rayaṇi* [24a], but *rajani* [24b] and *raani* [60b], Skt. *rajanī*; *piya*, Skt. *priya-*; *duranaya* [39b], Skt. *durnaya-*: etc.

It appears that *y* was, as in Prakrit, also a glide sound between two vowels occuring in consecutive syllables : *sayara* [16b], Skt. *sakala-*; *kanaya-* [79a], Skt. *kanaka-*; *raya* [60b], Skt. *rava-*; *bhoyaṇa-* [73b]; Skt. *bhojana-*; etc.

Mag. *-y-* originating from Skt. *j* also fell like the Mag. *-y-* originating from Skt. *y*.

Thus : *joena* [28b], Skt. *yojana-*; *bhuaṅgama* [24b], Skt. *bhujaṅgama-*: etc.

We do not know what actually was the pronunciation of *v*. The letters for *v* and *b* are the same in the manuscript as well as in the Maithili script of today. Putting a dot below the common letter to indicate *b* is a modern device. So it is assumed that, as in modern Maithili, during the time of Vidyāpati *v* was pronounced as *b*. It was so of course in tatsama words only. Only one instance has been noticed in the manuscript where Skt. *v* is written as *o*. It is *deo*, Skt. *deva-*. This *deo* rhymes with *keo* [49a], (anybody).

In the manuscript at least two cases of rhyming of *w* [*b*] and *n* have been noticed ? There are *bujhābe* (makes feel) and *bimāne* (indifferent) [63a] and *rāwi*(?) and *āni* [46a], (having brought) In the last case *rāwi* appears to be an error for *rāni*, (queen).

On one hand, we find in the MS. *thāñe* [61b], Skt. *sthāna-*; *jaño* [39b], with another form *jani* [20a], (like) as suggesting to us the convertibility of *n* into *ñ*, which as we shall see below denoted a nasalized *w*, leading us to conjecture that *n* in the aforesaid two instances was representing *ñ*, rather a nasalized *w*, a thing that makes us feel as if there was no mistake in rhyming here, and on the other hand, we find that in so many places the manuscript is corrupt in the matter of rhyming. Thus: *jori*, (having added) and *bāri*, (having avoided) [71a], *bola*, (speech) and *gūna*, (quality) [75b]; *nāme*, (name) and *kāma*, (Cupid) [9a], *berā*, (time) and *susenā*, (retenue) [9a]; etc.

Therefore, we are not able to say whether in any of the cases *n* represented the glide sound *w*. As to *ṭhāñe* it may be said that it is the result of contamination with some form in *m* which becomes regularly a nasalized *w* represented by *ñ* in the manuscript.

The intervocalic *m* had became *wṃ* by the time when the manuscript was written. Thus : *dawaru* [102a], *ḍaṃwarū* [100a], Skt. *ḍamaru-*; *kādawa* [85b], Skt. *kardama-*; etc.

This sound *w* had originated from OIA. *v* also and it got contaminated in writing with the one that had originated from *m*. So in Vidyāpati, if on one hand, we find *b* (*w*) < *m*, as noted above, we also find therein *m* < *w* < *v* on the other. Thus: *gīma* [8b], Skt. *grīvā*; ats *ekamata* [3b], Skt. *ekavat*; ats. *kalāmati*, Skt. *kalāvatī*; ats. *rasamati* [4a], Skt. *rasavatī*; ats. *punumati* [4b], Skt. *puṇyavātī*, *kamana* [18a], Pkt. *kavaṇa*;

[cf. Chatterji, Introduction to Varṇaratnākara p. xliii]. *m̐v* > *m* in *samāda*, (message) [69a], Skt. *sam̐vāda-*.

The sound *w* < *m*, when accompanied with nasalization, was represented also by *ñ*. Thus: *jañuṃ* [2a], *jañuna* [63b], but also *jamunā* [57b], Skt. *yamunā*, ats. *nibedaño* [2b], Skt. *nivedayāmi*; *paṛhañoka* [25b], Skt. *prathamaka-*; *kahaño* [19b], * *kathāmi*, Skt. *kathayāmi*; *neñotala* [43a], Skt. *nimantrita-*; *nāñi* [36a], Skt. *nāmika-*, *kugañā* [49b], Skt. * *kugrāmaka-*: etc.

Sometimes though *m* becomes *w* it is not indicated by either *w* or *ñ*: *sāmī*, Skt. *svāmī*, rhymes with *kāñī*, (why) [19b], here *sāmī* is evidently=*sāñī*, cf. *gosāñi* [48a], Skt. *goswāmī*. etc.

ñ indicated the nasalized *w* > *p*, *b* also. Thus : *sohāñena* [98a], *sohāñuni* [103b], Skt. *śobhāpana*; *kañona* [100a], Pkt. *kavaṇa*.

ñ had, however, acquired the pronunciation of the nasalized *y* already by the time the manuscript was written. Thus : *sañānī* [33a], but *sāyānī* [20b].

ñ also indicates a simple nasalization of a vowel not accompanied by a consonant. Thus: *amuña* [34b], Skt. *amṛta-*.

So we see that *ñ* represented nasalized *w*, nasalized *y* as well as anunāsika. Therefore, it appears that *ym* and *wm* were not so distinctly articulated that one could be distinguished from the other in all cases. So were *y* and *w*, even when not nasalized, indistinct in old Maithili, as we learn from Varṇaratnākara. [Cf. Introduction p. xliii-18]. The pronunciation of *y* and *w*, particularly when nasalized, often became indistinct and could not be differentiated from the vowel that accompanied them.

Nasalization is indicated also by candravindu. Thus. *bhāṃṛa* [35b], Skt. *bhāṇḍa-*; *bhāṃti* [49b], (kind, variety): etc.

Nasalization, i. e. anunāsika, is expressed also by a nasal consonant i. e. *ṅ*, *ñ*, *ṇ*, *n* or *m* joined to an occlussive of its own class i. e. the group nasal+an occlusive, in cases where

it is preceded by a long vowel, is equivalent to an occlusive following a nasalized vowel. Had such a group represented a combination of two consonants it could not follow a long vowel.

Examples : *gāṅga* [35b], Skt. *gaṅgā*, *monti* [75b], Skt. *mauktika*; *sīndhi* [29a], Skt. *sandhi*; *nīnde* [46b], Skt. *nidrayā*; *āntaro* [52b], Skt. *antara*; *sāṃkali* [53a], Skt. *saṅkīrṇa-*; etc.

Such a group, when it follows a short vowel, which has only one *mātrā*, is also equivalent to an occlusive following a nasalized vowel whose nasalization is indicated by the nasal consonant.

Thus : *andhāra* [36a]=*aṃdhāra*, Skt. *andhakāra-*:
aṅgāra [37a]=*aṃgāra*, Skt. *aṅgara-*:
samandali [37b]=*samamdali*, Skt. *saṁvāda-*:
sambhāra [80a]=*saṃbhāra*, Skt. *sambhāra-*:
pañcabāna [29b]=*paṃcabāṅ(a)*, Skt. *pañcavāṇa-*: etc.

Apart from the cases, the group, i e. a nasal+an occlusive, when it followes a short vowel, which are included in the two categories, on account of its being so followed gets two *mātrās*, is really a conjunct consonant.

Thus : *raṅga* [35b], Skt. *raṅga-*; *cumba* [35b], (kisses); *kiṅkini* [36a], Skt *kiṅkiṇī*, *kañcane* [36b], Skt. *kāñcana-*; *khandaha* [36b], Skt *khaṇḍayasi* , *jadunandana* [36b], Skt. *yadunandana-*; *khañjane* [38a], Skt. *khañjana-*; *anubandha* [38b], *anubandha-*; *śambhu* [50a], Skt. *śambhu-*; *kaṇṭaka* [53a], Skt. *kaṇṭaka-* etc.

An anunāsika is also indicated by anusvāra, when i follows a long vowel Thus : *bhāmga* [40a], (breaks), i rhymes with *āṅga*, which is equivalent to *āṃga*; *muṁha* [42a], Skt. *mukha-*: etc.

Anusvāra, when it follows a short vowel that has only one *mātrā*, also represents anunāsika, viz *śibasiṁha* [41a]= *ibasiṃha-*.

The forms with *ñ* alternate with those with an anunāsika. Thus: *gemāna* [43b], *geñāna* [38b], Skt. *jñāna-*; *āmkhi* [44a], *ñākhi* [102a], Skt. *akṣi*; *niña* [45a], *nia* [78a], Skt. *nija-*: etc.

In Vid. we find *nh* also. It is not a conjuct consonant but an aspirated nasal. So it can occur after a long vowel, and when it occurs after a short vowel the latter has only one mātrā. Thus : *kānha* [45b], Skt. *kṛṣṇa*; *tanhi* [45b], (he).

The other aspirated nasals do not appear to have developed by the time of Vidyāpati. They are in Maithili of later day creation. Thus· *bhembha* [42a], mod. Mai. *bhemha* (an insect); *sambhāra* [80a]=*sambhāra*, mod Mai. *samhār(a)*; *pindha* (wears), mod. Mai. *penhab(a)*; cf. also *kañdha* (shoulder) [94a], Skt. *skandha-*: etc.

But aspirated nasals had developed during the period that intervened between Vidyāpati and the time of preparation of the manuscript. It is why we find the *n*—forms rhyming with those with *nh*. Thus : *āna* and *kānha* [26b]; but we have also *kāna* [35a], Skt. *kṛṣṇa-*.

The forms with nasalization alter and rhyme with those that are without it : *ñākhi* [102a], but *āṣi* [92b], Skt. *akṣi*; *ābaño*, also *ābao* [77b] (I come): *ñāne* [60a], *āmne* [94a], but also *āna* [26b], (other): *niña* [83a], but *nia* [78a], Skt. *nija-*: *geñāna* [38b], *geñdna* [54a], Skt *jñāna-*: *bhāñga* and *jāga* [66a], *bisabāsem* and *upāse* [86a]; *ābao* and *achaño* [77b]; *āmkhī* and *sākhī* [77a]: etc.

Often there occurred nasalization of a vowel in the vicinity of a nasal consonant. Thus: *sohāmñona* [53b], (charming): *tambamcūḷā* [80b], Skt. *tāmracūḍa-*; *amiña* [24b], Skt. *amṛta*.

In *ñatha* [98a], (setting), Skt. *asta-*, the presence of *ñ* remains unexplained.

Cases like *sājha* [82a], Skt. *sāndhyā*; *jāti* [81a-b], *yantra-*: *kaṭhahāra* [40b], Skt. *kaṇṭhahāra*: *pacabāna* [38b], Skt. *pañcavāṇa-*:

etc. must not be taken to be cases of denasalization : for elsewere in the text we find also *sāṃjha* [82a], *jānti* [93a], *kanthahāia* [104a], *pamcabāna* [49a], etc

Similarly the cases, where we donot find some nasal element in Vidyāpati, even though there was some such sound present in the earlier language, should not be taken to be as cases of denasalization if their equivalents in modern Maithili are found with nasalization. Thus · *gāthala* [88a], mod Mai. *gāṃthal(a)*, Skt. *grantha-*; *kubhilaelāhu* [87b], Pkt. *kumbha*, mod. Mai *kumhalāeb(a)*, (fading); *mudalā* [23b], Skt. *mudrita-*, mod. Mai. *mūnal(a)*, this supports that *mudalā* must have been *mumdalā* in old Maithili; *kākana* [25a] must have been *kāmkana*, rather *kāmgana*, which was the source of *kaṅ(a)nā* of modern Mai , Skt. *kaṅkana-*; *pāca* [28b], Skt *pañca*, mod Mai. *pāṃc(a)*; *madala*[36a], Skt *mandala-*, mod Mai. *māmrar(a)*.

But we are not certain as to the cases like *majara*[19a], Skt. *mañjarī*, mod Mai. *maj(a)rī*; *pacāsa* [36b], Skt. *pañcāśat*, mod. Mai. *pacās(a)*; etc.

Of course there has been denasalization in modern Mai. in cases like *tam(kā)rahum* [20b], 'even of that', mod. Mai. *tak(a)ro*; *pachilāhum* [20b] (former), mod Mai *pach(i)lo.*

Nasalization has developed in modern Maithili in cases like *kāca* [91a] 'not mature', mod Mai *kāmc(a)*; etc

The aspirated *lh* found in mod. Mai does not appear to have developed by that time : *kāli* [30b], mod. Mai. *kālh(i)* (yesterday) , Skt. *kalya-*.

A few other phonological changes may be noted · *adabuda* [90a], (mysterious), Skt. *adbhuta-*; *bisabāsa* [36b], (faith), Skt. *viśvāsa-*; *paragāsa* [34a], (shines), Skt *prakāśa-*; *dhairaja* [96a], (patience), Skt *dhairya-*; *girahatha* [15b], (house-holder), Skt. *gṛhastha-*; *sirikhaṃda* [87b], (sandal), Skt. *śrīkhanda-*; *palaüsina* [29a], (a female neighbour), Skt *prativeśinī*; *palaüsi* [32a], (neighbour), Skt. *prativeśī*; *paisati* [89a], (she will enter), Skt.

(Govinda); *harabā* [19a], (garland), Skt. *hāra-*; *pabarabā* [19a], (coral), Skt *pravāla-*: etc.

In modern Maithilī the long stem is formed by addition of *ā*, and the redundant stem is formed by *-bā* in the masculine and by *-bī* in the feminine. we are not able to ascertain if in early Maithili as well *-bī* obtained.

The Gender

The idea of gender was there in Vidyāpati. But there were only two genders: the masculine and the feminine.

So far as the gender of words indicative of human being is concerned the male ones are indicated by the masculine and the female ones by the feminine. But there is no fixed rule as regards the gender of other animate beings and the inanimate objects. Thus. *hāthi* in *hāthi merāoli simhasamāja* [1b], 'united an elephant with a lion', is feminine.

Generally a word in *i* or *ī* is construed in the feminine.

Thus : *calali acha nīdhi* (treasure has moved) [6b]; *lāgali āṃkhī* (the eyes are engaged) [77a]; *tori sarāhani* (your praise) [9b]; *baisāoli moti* (the pearl that is set) [85a]: etc.

But in fact no rule is observed with regard to the gender: the same noun occurs in different genders in different places.

Thus : *mori avinaya* [9a] has its *avinaya* in the feminine, but the same word is in the masculine in *mora avinaya* [10a], (my audacity); *avadhi* in *avadhi samāpita bhelā* [12b], (the appointed time has expired), is Masculine, but it is feminine in *avadhi samāpali* [15a], (the appointed time expired), *bola* in *hame bolaba kī bola* [34b], (what words shall I utter ?), is masculine, but it is feminine in *bolali bola* [30b], (words uttered); *rasa* in *kāmakalārasa kata sikhāubi* [19b], (how much shall I teach you about the sentiments of art of love ?) is feminine, but it is masculine in *rasa rakhaba* [25b], (you will maintain sentiments): etc.

Again we find that the words that were feminine in Sanskrit are construed in the masculine in Vid.

Thus : *āe tulāela pañcadaśi* [10a], (the full moon arrived); *lāja dura gela* [23b], (bashfulness disappeared), Skt. *lajjā*; *pulakita tanu mora* [16a], (my horripilated body), Skt. *tanuḥ*; *duttara rajanī* [24b], (a night terribly dark), Skt. *dustarā rajanī*; *suna bhela nida* [7a], (the sleep became void), Skt. *nidrā*; etc.

Several nouns that were masculine in Skt. are construed here in the feminine. Thus: *dosari parāna* [4b], (second soul), Skt. *prāṇāḥ*; *āga anāiti bheli* [17b], (the limbs went out of control), Skt. *angāḥ*; *vāsara choṭi* [99b], (days are short), Skt. *vāsarah*: etc.

So weak was the sense of gender that we note at least one instance where a word, that is in apposition to a masculine noun, indicative of a person, is construed in the feminine. This is *birahe mukha kāna, kārani baide nirasi tejali*, (Kṛṣṇa is pained on account of bereavement, the physician, having lost hopes, has discarded the patient), [6b+7a]. Here *kārani*, (patient), though it stands in apposition to Kṛṣṇa, is construed in the feminine.

The only feminine affix obtained in Vid. is *-i*, which occurs also as *-ī*.

sundari [48b], Skt. *sundarī*, (a beautiful woman); *nibi nirāsali* [83a], (the knot in the lower garment became loose); etc.

Sometimes the feminine affix is added to the genitive affix. Thus : *tanhi-ki bānī* [83a], (his speech).

But this is not universal. Thus : *paraka peasi* [81b], (beloved of another person): etc.

The feminine affix *-inī* of Skt. also occurs. It is in the form of *-inī* or *-ini*.

sāpinī [79a], (a female snake), Skt. *sarpiṇī*; *kāmini* [78a], (a damsel), Skt. *kāminī*; *sautini* [6b], (co-wife), Skt. *sapatnī*; *vilāsini* [76b], (a woman), Skt. *vilāsinī*: etc.

The feminine affix *-i* is extended also to cases where there was *-ā* in Sanskrit. Thus · *sājani* [77a], (good lady), Skt. *sajjanā*, *jañuni* [2a], Skt. *yamunā* ; *nisi* [8a], Skt. *niśā* (night); etc.

The Number

There is no affix to indicate the plural. It is indicated by periphrasis· *juvajana* [8b], (young people); *se sabe* [23], (all these); *āga sabe* [25b], (all the limbs); *sakala kalukha* [19a], (all the sins), *gurujana* [13b], (the superiors): etc.

The Case

Cases are indicated in two ways .—

(1) By a bare stem, sometimes followed and sometimes not followed by *-e*, *-eṃ*, *-hi*, *-hiṃ*.

(2) By means of postpositions.

Besides, the genitive-possessive is indicated by *-eri*, and the forms found with post-positions are found with or without a genitive affix, inflectional or post-postitive.

Bare stems used as different case forms.

Nom. *nayana bhulala* [2b], (the eyes were attracted).

Acc. *anala anila vama* [3b], (the air emits fire).

Ins. *jibahu arādhana apana na bhelā* [4b], (he did not become my own through worship even with life).

Dat. *bhālabhu samadi* [8b], (having sent a message to her husband).

Abl. *kulakalanka ḍarāia* [8b], (I fear calumny to the family).

Gen. *bārisa jāmini* [1b], (a night of the rains).

Loc. *na mukha vacana* [1b], (there is no speech in the mouth).

Stems followed by *-e* used as case forms.

Nom. *kāpa ghana-hana sabe sarīre* [1b], (the whole body is trembling).

naane nivedia nava anurāga [10a], (the eyes exhibit new love).

Acc. *tohi mānae jani dosari parāne* [4a], (he loves you like his second self).
sīci sudhāe [78b], (having sprinkled with nectar).

Ins. *cumbane nayana kājara gela* [1b], (collyrium of the eyes disappeared on account of kissing).

Abl *gurujane parijane hoetau he lāja*[13b], (you will have to feel bashfulness before superiors and relatives).

Gen. *nore ola nahi hoe* [17b], there is no cessation of tears.

Loc. *bāṭe ghāṭe nahı āba* [2b], (he does not come over the path or to the place of crossing a river).

In connection with transitive verb ending in *-b* in the past tense in *-e* and the future tense in *-b* in the *-e* found in the nom. is really the sign of the ins. Thus : *jauvane gahala pāsa* [2b], (youth took possession of...).

Form in *-eṃ*, *-ñe* used in different cases :

Nom. *piāñe dela kāna* [10], (the husband listened to it).

Acc. *tārāeṃ timıra chāḍı halu pūjı* [54a], (the dark left the stars after having worshipped them).

Ins. *cintāñe sahaja vikala mana morā* [100a], (my simple mind is agitated with anxiety).

We find a few cases of absolutive construction in *-e*,*-eṃ* :

adhipaka anucite kichu na gohārı[44a], (there is no remedy if the master be wrong); *dina dasa gele chāḍi palāeta* [45a], (after the few days are over, he will leave you and run away).

Forms in *-hi*, *-hiṃ* used as case forms.

Nom. *jaladahi rākhala duhudisa lāja* [24a],(the cloud protected the honour on both the sides).

Acc. *kara abhisārahiṃ upasama* [12a], (give up the attempt of meeting your lover).

Ins. *sahajahi ānana sundara re* [29a], (by nature the face is beautiful).

Dat. *sabāhi sunāba tora upadesa* [26a], (he makes everybody hear your whereabouts).

Loc. *joṣi peresi manahi hame nirasala* [49b], (having examined and weighed that I rejected it in my mind).

Forms in *-hu* used as case forms :

Gen. *patha calaïte pathikahu mana bhāṅga* [66a], (in going along the road the mind of a traveller gets purturbed).

The following are the affixes that indicate the genitive: *-eri, -ke, -kā, -ka, -kerā, -kera.* Thus :—

ghara nahi dosara kerā [27b], the house does not belong to anybody else); *nāderi nandana* [77b], (son of Nanda); *nāgarijàna kera bahula vilasa* [54b], (the young women have much of enjoyment), *tanuka raṅgā* [4b], (colour of the body), *dithikā ola* [38b], (beyond the range of sight); *amiñake pāna* [42b], (drink of nectar).

-ki, -kī occur with pronominal bases in the 3rd person only· *tanhikī kahinī* [40b], (his words); *tanhiki baṛāī* [104b], (his greatness)· etc.

-ka is used in various senses other than those of the genitive.

Thus : *gāma-ka basale bolia gamāra* [46a], (on account of having his residence in a village one is designated a rustic); *kañonaka lāja* [42b], (bashfulness from whom ?); *ānaka bolia gopa gamāra* [36b], (one addresses others, as cowherd, foolish); *kañonaka kahaba* [26a], (to whom shall say ?).

The indirect object takes the following affixes (the sense of the dative—genitive predominates): *-kā, -kāṃ, -ke* : viz.

jībakā sāti[17a], (troubles to life); *boli na kària barākāṃ dosa* [46a], (on should not offend a high personality by speaking); *ānakā ī rūpa hite pae hoae* [15a], (to others this beauty is friendly) : etc.

The following are used to indicate in the locative :

-ke, -keṃ, -kae, -mājha [*-e*], *-maha* : viz.

je curu kae sāera soṣae [39a], (she who sucks up the ocean, in the cavity of her hands); *pathake calata baurā bisambhāra* [102b], (the mad Viśvambhara is going along the path); *vacana-keṃ thoḷa* [24a], (few in words); *kantaka mājha* [34a], (in the midst of thorns); *taïsana puruṣa lākha maha eka* [57a], (such a man is one in a lac): etc.

-kae is used to express the accusative :

mādhave mana guni aṅgirala kae apàrādhe [91b], (having considered this in mind, Mādhava confessed his guilt); *ī saṁsāra hāṭa kae mānaha* [50a], (know this world to be a market); *hama apanāke dhikā kae mānala* [104b], (I consider myself deserving censure) · etc.

The following post-positive words have been noted:

kārana, kārane, (on account of, for the sake of) :

birahinijana māranakārana [6a], (for the sake of killing the bereaved women); *kājaka kārane* [28b], (on a account of work): etc.

jaño (like) : *corajanani jaño mane mane jhākhaño* [39b], (I lament like the mother of a thief inside my mind).

taha (with, through, use to express comparison):

rabhasahi taha bolalanhi [16a], (he spoke of his own accord); *sabataha jalada samaya bāṛa ghora*[29b], (of all, the time of the rains is very terrible); *madhu taha madhura* [17b], (sweeter than honey); *dūti taha* [54b], (on account of the female messenger): etc.

tahu — expresses direct object :

sabatahu bheṭī kaelaha bola [23b], (having met everybody, you talked about it).

dae — (through) : *pathika dae samadal cāhia* [2b], (I want to send message through a traveller).

duāre (through)—

para duāre samāda [2a], (she sends messages through

another person); *paraka duāre karaha janu kājā* [26b], (do not do a work through another person).

jāke (like, as)—*pachilāhu jake hasi utāro na desī* [100a], (you are not even responding smilingly as before).

nāñī (like) – *dharabā nidhana nāñī nidhāne re kī* [19b], (I shall preserve it like a poorman his treasure).

pae (over)—*avayava sabahi nayana pae bhāsa* [13b], (all the limbs are being reflected over the eyes).

tare, tala (under)—*tahitala* [65a], (under that); *kucakoraka tāre* [93a], (under the bed of breasts).

pati (for) — *mohi pati sabe viparīte* [103], (in my estimation everything has become adverse).

cāhi (than)—*kamala cāhi kalevara komala* [6a], a body, more delicate than a lotus.

lāgi (For, duration)—*tila eka lāgi rahala acha jībe* [7a], (life has remained for a moment). (For, in order to get): *darasana lāgi pujae nite kāma* [29b], (she worships Cupid daily in order to catch your glimpse).

lāgala (with, in the company of)—*rūpa lāgala mana dhāola* [29b], (the mind ran with the beauty).

jani (like)—*tohi mānae jani dosari parāne* [4b], he considers you to be his second soul.

saño (along with, in the company of, in dealing with)—*indu mādhava saño khelae* [38a], (the moon plays with Mādhava); *māsu hadahi saño khaeluka* [15b], (he ate flesh along with the bones); *harisaño kaisana roka udhārī*[25b],(what sort of contract or credit in dealing with Hari).

"From"

In this sense *sao* also occurs :—*durasaño, durahi sao* [12a], (from a distance).

"Than"

jiva saño garua taulala pema [24b], (love weighed heavier than life).

"From - - into"

hīrā saño haradi bhela pema [41a], (from a diamond love has turned into turmeric).

saño—it is used in elliptical construction, as in *kulasaño kulamati kulaṭā bheli*[31a], (the high born lady, in the estimation of the people of her family, has become a harlot)

saño—it is used to express the indirect object: *tora bilāse parahu saño bāja* [55b], (he speaks about your amorous sports even to others)

sātha (in the company of)—*gapī sātha* [49b], (with a cowherdess).

dhari (upto)—*prema ola dhari rākhae* [20], (keeps love upto the end).

The following also may be noted :—

dose (on account of)—*ātapa dose rose cali ailihu* [53a], (on account of the sun I came with great zeal).

viṣaya (in connection with) :—*sabahika viṣaya tohara hoa bhāna*[55b], (in everything he has the impression of your being).

bhare (upon)—*bāhu balae ākama bhare bhāṁga* [40a], (the bracelet of the arm breaks over the body).

In the sense of 'without' *binu* is used. It could be placed either before or after the noun or pronoun governed by it :

binu vikāra—(without a change over the face); *tua daraśana binu* [3?], (without seeing you).

The Adjectives

The adjectives may be divided into the following groups:

(1) Adjectives denoting quality.

(2) The possessive adjectives.

The form of the adjective is influenced by that of the substantive

An adjective ends in *-e* if the substantive ends in *-e*.

Thus: *tanhike virahe* [56b], (on account of separation from him); *hamare vacane* [13b], (according to my advice); *sabe sarīre* [1b], the whole body).

If the substantive is in the feminine the possessive as well as the adjective of quality ends in *i* or *ī* :

tanhiki bānī [82b], (his words), *mori binatī* [1b], (my prayers); *jhūthī bāni* [49a], (false words); etc

The adjectives could be used as nouns. Thus. *uttama taiāo satya na chāḍae* [5b], (a good person does not give up truth even then); *ucita bolaite* [5b], (in speaking the truth); etc.

When obliquely used the adjectives take *ā* :

badāka kahinī [44a], (words of a big person), *ochā sañe* [60b], (with a mean person); *bhalāhuka vacana* [49b], (words of a good man); etc.

But sometimes even an adjective that is not used as a noun takes such an *ā* :

mandā samāja [92b], (a bad society)

THE PRONOUN

Personal Pronouns

The personal pronouns have no special forms for the masculine and the feminine genders. No case of the pronouns of the first and second persons used in the plural number has been noted.

First Person

The direct forms are : *mañe, hama* and *hame.*

mañe is found in the nominative only : *hama* and *hame* are used also in the accusative, the dative and the genitive.

Examples

ratana āni mañe delā [1b], (I brought the jewel), *hame sāju abhisāra* [24a], (I arranged for meeting my lover); *hama apamānī* [71b], (having insulted me); *hame ke patiāeta* [27a], (who will believe me?), *jagata bhikhāri milala hama sāmī*

[22b], (a beggar of the world was obtained for me as husband); *hama chala bhāna* [32a], (my impression was); *hama jala ājuri-debā* [9 ı], (he will make offerings of water for me).

The oblique bases are : *ma*, forming *majhu*, *mo*, forming *mohi*, *mohe*, *mora*, *morā*, *mori*; *hama*, forming *hamara*, *hamāra*; *mo* is used also as a case form, and also with post positions.

Examples

mo janu deha upekhī [48ı], (do not neglect me); *mo saño kānhaka kopa* [56a] (Kṛṣna has wrath towards me); *mo pati jīvana mandā* [30a+b], (for me life is dull), *kahae majhu bālabhu bāta* [100b], (she tells me the news about the husband); *bihi chalalıhu mohı* [19a], (the fortune cheated me); *mo hia*[10a], (my heart); *heraha harı mohe* [33b], (O Hari, you look at me); *viṣa delae mohı* [24b], (you offered me poison); *mohı sanı* [9a], (like me); *mori vinatī* [1b], (my prayers) ; *bairi morā* [10a], (my enemy), *ke morā jāeta* [6a+b], (who would go for me); *morā mana* [29b], (my mind); *mora ṭhāma* [3a], (my place); *hamara pasāre* [23b], (my shop); *karamadoṣa hamāre* [10b], (fault of my fortune); *hamare vacane* [13b], (with my words); etc.

Second Person

The direct forms are : *taññe*, *tu*, *tumī*.

All of them are found in the nominative only :

tañe madhurāsi [4a], (you are a repository of honey); *tu varakāmını* [6a], (you are an excellent girl); *kathā tumī* [37a], (where are you ?); etc.

The oblique bases are : *to* and *tu*.

to forms *toha*, *tohi*, *tohe*, *tora*, *tori*, *tore*, *torā*, *tohara*, *toharā* : *tu* forms *tua*.

Examples

rasa tohi birasala [3a], (you made the juice tasteless) *toha binu* [4a], (without you); *toha sana pahu* [51b], (a husband like you); *tohi sabe jāna*, (everybody knows you); *toha mane*, (in your mind); *māgaño tohi* [17a], (I ask from you); *toke bolaño*

[86b], (I speak to you); *ānana torā* [4b], (your face); *tori rāhī* [7b], (your Rādhā), *tohara vacana* [3b], (your words); *torā acha pacasara* [63b], (y u have Cupid); *toharā lāgi* [40a], (for you); *tore dosa* [28a], (your fault); *toha yadunandana* [36b], (you are *Yadunandana*); *tua darasana* [3b], (your glimpse); etc.

The Demonstrative Pronouns.

Proximate

The Direct forms are : *i*, *ī*.

These are used in the nominative and the accusative only:

i madhu jāmini [6a], (this is the night of the spring); *ī ke jāna* [42b], (who knows this ?).

The oblique base is *e*.

It forms *ehe* and is used as *e* also : *dhathura gajā e bhojāna huni bhābe*, [100b], (*dhustura* and *gajā*, this food is agreeable to him); *te hame ehe halala abadhāri* [45b], (therefore, I decided it); *kaliyuga ehe athika paramāda* [45b], (in Kaliyuga this is the calumny), etc.

Remote

The Direct forms is *o* :

o madhujīvī [4a], (he lives on honey); *nāgarakā o sahaja beādhi* [53b], (that is the usual malady of a lover).

The oblique bases are *o* and *huni* · *hunihi subandhu ke likhie pathāoba* [59b], (I will send to my friend a written message); *toha huni darasana* [28a], (your and his seeing each other); *dhathura gajā e bhojana huni bhābe* [100b], (*dhustura* and *gajā*, this food is agreeable to him); *okarā hrdaya rahae nahi lāgi* [66a], (he has no love in his heart); *oāri bāsā*, (his reside-nce); *huniki o bhae baru jibao bhavānī* [101a], (rather let Bhavānī remain survive by becoming his); etc.

Relative

The Direct forms are : *je* and *jā*, *jo* :

je chala sitala [3a], (what was cold); *je ucit na jāna* [10a],

(who does not know what is proper); *parase jā asilāe* [6b], (what fades with a touch); *jo jasa banijai* [50], (whatever sort of trade one does), etc.

The oblique bases are : *je, jā* and *ja*.

Besides *janhi* occurs for human being.

The forms are : *jāhi, jāheri, jākarā* and *jiha*. Thus :

jakhane jatane jāhi nihārae [8a], (whenever whomsoever she sees); *gopabadhū saño janhikā keli* [46], (he who has relaxations with cowherdesses); *jāhari hṛdaya* [70a], (whose heart); *jakarā je raha* [42a], (whatever one has), *jehe avayava puruba samaya nivara* [2b], (the limbs, that were formerly not moving about).

Correlative

These forms are used also as demonstrative.

The direct form is *se*.

It is extended to *sehaño* and *sehe* : *se bhela tīkha* [3b], (that has become hot); *se suni* [6a], (having heard that); *nite se ābae* [27a], (he comes daily), *sehe paradesa parajoṣita rasiā* [6b], (he, who sports with another[man's]wife, is in a foreign land); *sehaño dura gelā* [13a], (that has disappeared away); etc.

The oblique bases are *tā, ta, tanhi* and *te*.

The forms obtained therefrom are : *te, teṃ, tahu, tāhi, tāsu, tāke, takarā, tanhike, tanhikara, tanhika, tanhi, tahi, tanhiki, tā, tāhī, taheri* and *taṃ*. Thus :

payodhara te mora dekhala [77b], (he saw my breasts); *te mati bhulali mori* [6a], (with that my mind got confused); *tahu na ābae nīnda* [6a], (even over that she has no sleep); *tāhi tua bhāna* [8a], (in that she thinks of you); *se di tāhi* [42b], (he gives that to him); *tāsu bhīma ruta* [11b], (his terrible crying); *tāke bolia* [10a], (one should speak to him); *dūti taha takarā mana jāga* [54b], (through the agency of a *dūtī* her mind becomes passionate); *tanhi ke jīvane to ha kāja* [13b], (you have need of his life); *tanhikara kāja* [24a], (his work); *tanhika parāna*

[55a], (his soul); *tanhi kī bilasaba* [46b], (what will he enjoy ?); *padali rahae tahı tīra* [23a], (she remains lying over the bank thereof); *tanhı kı bānı* [82b], (his words); *tā para* [70b], (over that), *tanhı kī kahını* [40a], (his talk); *tā taha vedana hoi* [72a], (she has troubles from that); *tāhi taha tāpa* [31a], (trouble from that), *turıta pathāwaha tāhī* [50b], (send her back immediately); *tehı adhara karu damse* [53a], (he bit over the lips), *tāherı bhāge* [70a], (her fortune); *taṃ kake karıa lobhe* [86b], (why should one have greed for that ?)

INTERROGATIVE PRONOUN

Direct forms—Personal—*ke, kañona.*

Direct forms—Non-Personal—*kī, kı.*

navajala bındu sahae ke pāra [3b], (who can tolerate the drops of the new rains ?); *kañone nıbāraba kugata sasī* [10a], (who will check the unfavourable moon ?), *tīrıbadha kāñona āba* [6b], (to whom will the guilt of a woman's murder be ascribed ?); *kı kohaba* [3a], (what shall I say ?); etc

The oblique base is *ka* It forms *kā, kāṃ, kāhe* and *kāñi.*

kā lāgı [81a], (for what ?); *kāṃ dıthiaole rājakumāri* [101a], (why have you looked at the princess ?); *kāhı nıbedaño* [13a], (to whom may I speak ?), *kokıla kāñı santābaha* [103], (O cuckoo, why do you give trouble to anybody ?), etc.

INDEFINITE-PRONOUNS

Somebody

Only the oblique forms are available.

Nom. *kehu—kehu dekhala nāganā* [101b], (has somebody seen the naked one ?) ; *keu—keu agara candana ghası* [102b], (somebody, having prepared sandal paste); *keo—keo kara . āsa* [23], (someone hopes for).

Acc *kāhu na dekhıa* [45a], (I do not see anybody).

Dat. *kañonaka dele* [66b], (by giving to somebody).

Gen. *kāhuka — kāhuka sankā* [67a], (fear of, from

anybody); *kakarahu—kakarahu khoñichā* [102b], (in the cavity made in the lower garment of somebody).

Gen-Dat. *kakarihu—kakarihu motiā bhala chāja* , [102b], (over the fore-head of some of them pearls were looking very beautiful).

Something, Anything

Direct forms:—*kichu* and *kīchu* :

kīchu na mahagha [18b], (nothing is dear); *kichu na gunala tabe* [3b], (then I did not consider anything); *nava anurāga kichu hoebā raha* [20a], (there remains something for new love to grow); *kichu na tāhi geāna* [31b], (he has no knowledge); etc.

Somebody unknown

Personal : *kedahu* [3a].
Non-Personal : *kīduhu*.

The forms are found in the nominative only.

Nobody

na koi [72b], *nahi koi* [19b] and *nahi koe* [51a].

Nothing

nahi kichu [31b].

Anybody

Direct. *koī* [22a]. Obl. *kāhu* [99a], *kāhū* [103a], *kou* [19b].

The few other pronouns are : *āna*, *para*, *āora*, *āo* (others): *saba* (all) and *puruba* (the previous one) as in *purubaka puna* [5a], (the merits of former times).

These pronouns are declined like nouns.

The Reflexive Pronoun

Direct : *apane* and *apanahi* :

gae apanahi se awalokia [2a], (go and see that yourself); *madhu apane jā* [2a], (honey goes by itself); etc.

The Possessive Pronouns

They are : *apana—apana vedana* [2b], (my own feeling); *apani—apani hānı* [2b], (my own loss), *apane—apane mane* [4a], (in your own mind), and *apanī—āpanī ākhi* [15a]; (your own eye).

The extended forms are : *apanuka*, as in *apanuka aṅgirala* [5a], (accepted by your own self), and *apanā* as in *apanā hatha* [27a], (in one's own hand).

Another such pronoun is *nia* or *niña* found in *nia kula*[78b], (one's own family), *niña caturıma* [19a], (her own wisdom); etc.

Compound Pronominal Forms

The following have been noted· *eta sabe* [11a], (all these); *se sabe* [23b], (all those); *jatā sabe* [23b], (all, so much as); *je sabe* [31a], (all what—relative), *keo āna* [3b], (somebody else); *saba keo* [3a], *saba koe* [17b], (everybody); *saba koı* [54b], (everybody); *kichu kichu* [20a], (little by little); etc.

PRONOMINAL ADJECTIVES

Adjectives of quantity

This much : *eta* [8b], *ete* [35a] As much : *jata* [10a]. How much ? · *kata* [4b] How many ? *katana* [8b]. As many : *jatane* [8a] More : *āora* [25b].

Demonstrative Adjectives

What ? : *kañona* [6a], *kī* [28a] This : *e* [100b], *ñe* [8b], *ehi* [3b], *ñehı* [57b], *ī* [15a]. That : *ño* [8b], *ohi* [49b].

Relative and Correlative Adjectives

That (Relative) : *jehı* [29a] That (Correlative) : *tehi* [76b], *te* [29b].

Adjectives of quality

What sort of ? . *kaısana* [54b]. That sort of : *taïsana* [2b], *tasa* [50a], *taısani* [1b]. Such ; *hena* [54b], *ahena*

[38b]. This sort of : *imi* [28b], *aïsana* [5b]. As : *jema* [31a], *jahini* [3b], *jasa* [5a], *jaisana* [28b].

PRONOMINAL INDECLINABLES

Adverbs of place

Here : *etae* [87b], *ethā* [18a], *ithī* [10b], *ithīm* [77a], *ithi* [32b], *eṭhamā* [101a]. Where ? : *katae* [2a], *kahā* [101b], *kathā* [77b] Where (Relative) : *jahā* [101b], *jatae* [104b]. There : *tathī* [10b], *tatahi* [104b], *otae* [103a], *tahā* [20a], *tathu* [58b]. At a place unknown: *kataedahu* [17b]. Anywhere ? : *katahu* [2a], *kahāhuṃ* [45b]. Everywhere : *sabatahū* [101b], *sabaṭhāma* [4a].

Adverbs of time

Now : *ekhane* [38b], *ābe* [3a], *abe* [18a]. When (Relative) : *jakhane* [9b]. Then : *tahikhane* [57a], *tabe*— [31a]. Every moment : *sabaṣana* [68a]. Never : *kabahu nahi* [32a] As long : *jatikhana* [18b], *jābe* [32a], *jabe* [7b]. So long : *tatikhana* [18b], *tabe* [32a]. How long : *katikhana* [9b]. The moment when (Relative) : *jahikhane* [5b]. That very moment : *tahikhane* [5a]. The day when (Relative): *jahiā* [25a]. That very moment : *tatahīberā* [9b].

Adverbs of manner

How ? : *kaïse* [12a], *kaise* [2a]. How (Relative) : *jaise* [21b]

Conjunctions

And : *āora* [39a]. Or : *ki* [28a], *kī* [10a], *kidahu* [10a], *kimbā* [12a]. Why : *kāñi* [19b], *kake* [28a], *kāṃ* [101a], *kāñi* [103a], *kïe* [6a]. If : *jaño* [11a]. Then : *taño* [11a]. Even though : *jaiao* [3b]. Even then : *taïao* [31a]. Therefore : *teṃ* [65b], *te* [88b], *taṃ* [77a].

Expletives

je and *ki*

tohe je sayāna [10a], (that you are wise); *madhu ki karaṭa*

pāna [8a], (what will he drink honey—he is not in a condition to do so); etc.

THE NUMERALS

Cardinals

1. *eka* [11b], 2 *dui* [6b]; 3 *tīni*, *tini* [20a], 4. *cāri* [6b], 5 *pañca* [22b], *pāca* [29b]; 6 *chaba* [104b], *khaṭa* [44b], 7. *sāta* [29a], 8 *atha* in *athahu* [102a]; 9. *nava* [59a]; 10 *dasa* [45a], *daha* [70b], 12 *bāraha* [28b]; *dvādasa* [54b], 16. *soraha* [42b]; *solaha* [45b], 50 *pacāsa* [36b]; 64. *causathi* [54a]; 100. *sata* [29a]; 1000 *sahasa* [6a], *sahase* [1b]; 100000. *lākhe* [9b], 10000000. *koti* [9b]; Innumerable : *saṃkhe* [9a].

Ordinals

1st. *pahilā* [42b], 2nd *dosari* [4b]; 3rd. *tesara* [27a]; 4th *cārima* [30a].

Here the names of the *tithis* may be noted :

4th. *cauṭhi* [30a]; 14th. *caudasi* [23a]; 15th. *paṃcadasī* [10a].

Fractional

1/2. *ādha* [8a+b].

Multiplicative

dūna [22a], (double).

Aggregatives

Both · *duhu* [3b], *duao* [8b]. All the four: *cāruhu* [103b].

The following occur in compound forms

2 *do* in *dopata* [75a], (what has two leaves); 3 *te* in *tepata* [75a], (what has three leaves); 4 *cau* in *cauguna* [25a], (four-fold); 1/2 *adha* in *adhabolī* [78b],(words, half-uttered).

The following words that are formed by addition of affixes to *eka* : *ekali* [60a], *ekala* [18a], *ekasara* [26b], *ekasari* [30a], (alone); *ekamata* [3b], (similar).

The following may be noted: *dosarāita* [74b], (an assistant).

The numerals are used as pronouns in the following cases: 1. *eka sañe hoika virodha* [27a], (if there be disagreement with one); 2. *ghara nahi dosara kerā* [27b], (the house does not belong to another person, literally to a second).

The following adverbs are obtained from *eka* :
eke [31b], *ekatañо*, [13b], firstly.

Another numeral adverb is *aoke* [103b], (secondly], based on the pronoun *ao* [other]. From *ao*, we have the genitive adjective *aoka* [of the other].

THE VERB

A verbal base is either causative or non-causative. The base of the latter type is obtained by the adding of a *ā* to the root, and sometimes in its formation, if the radical contains *i*, it is changed to *e*, besides, there occur a few other phonetic changes, which will be noted in appropriate places.

Now these two types of bases are divided into two classes according as they end in *a* or in any other vowel. The bases of the former class take the inflectional affixes directly and those of the latter sometimes undergo certain other modifications as well Thus for example, from *mila* [to meet] we have the causative base *melā* [to cause to unite] and from *daras* [to see], we have *darasā*, [to show]. Again the past participle form of *kaha* [to say] is *kahala*, but that from *ā* [to come] it is *āela*, *āila*, and from *bujhā* [to make one understand] it is *bujhāola*, and the present tense from it is *bujhābae*.

The verbal forms are further distinguished according as they are conjugational or participle. The forms of the former type occur in the present tense only and those of the latter in the other two tenses.

We may divide the different simple tenses and moods into the following classes :

Present : Indicative; Imperative, including the Optative.
Past tense.
Future tense : Indicative and Imperative.
Conditional.

The conjugational forms do not change according to the gender or the number of the nouns governing them.

THE PRESENT TENSE

The Indicative mood

The following are the personal terminations :

Pers. I · *-imi*, *-ño*. Pers II *-si*. Pers. III . nothing, *-thi*, *-e*, *-i*, [*ī*], *-iha*, *-a*. The last three are employed after the bases ending in a vowel other than *-a*.

Examples

1st Pers. *cinhimi* [2b], (I know), *jhākhaño* [10a], (I lament).
2nd Pers *dharasi*[4a],(you keep), *lajāsi*[4a],(you get ashamed).
3nd Pers. *sañcāra* [2a], (moves), *jāthi* [67b], (she goes), *bujhathi* [92a], (understands), *karae* [3a], (does); *jībai* [4b], (lives); *abe* [7b], (comes), *dea* [3a], (gives); *dei* [82a], (gives); *hoa* [5a], (becomes), *patiāī* [75b], (believes).

The Imperative mood

The following are the personal affixes :

1ts Pers. *-año*, *-u* 2nd Pers. nothing, *-ha*, *-he*, *-si*, *-hi*.
3rd. Pers. *-o*, *-ae*, *-thu*, *-a*

Examples

1st. Pers. *kāhi nibedaño* [3a], (to whom may I describe ?); *jāu* [104a], (let us go).
2nd. Pers. *bujha* [4a], (know), *rākhaha* [1b], (keep); *dehe* [1b], (give), *karahi* [21a], (do), *sunasi* [2b], (hear).
3rd. Pers. *pibao* [5a], (let him drink); *dosari janu hoa* [9a], (let not somebody else be), *hoae janu* [22a], (let it not be); *pābathu* [72a], (let him obtain).

Here, it is clear, how already by the time of Vidyāpati the

forms of the indicative had begun to be employed also in the imperative although the latter had special forms of its own.

It may be noted that the imperative forms ending in *-ia*, sometimes extended to *-iae* and *-iñā*, are used in the sense of the present indicative and of the imperative including the optative, in all the persons without addition of a personal termination. Thus :

1st. Pers. *bisaria* [2b], (I forget); *sumaria* [2b], (I remember).
2nd. Pers. *abalokia* [2a], (you see); *karia* [2a], (you do).
3rd. Pers. *mānu becī prāna je rāṣia (khia)* [5b], (that if one saves his life at the cost of his honour); *puruṣa bicakhana bolia* [8a], (one should call [such a] man wise); *jaño apane nahi jāniñā re* [11b], (if a thing be not known to one's own self); *kauā muha na bhaniae veda* [44b], (the mouth of the crow does not recite the Veda).

In all these cases the sense of the passive is present. Such forms are the source of the modern optative forms ending in *-ī*. Thus : *rākhī* (should be kept).

There is one case of such an impersonal form, where an affix for a case is added to it. It is *hoika* in *duhu disa eka saño hoika virodha* [26b], (he may have disagreement with one from either of the two parties). This *-ka* figures in modern Maithili as the affix of the non-honorific 3rd Pers. used in a case other that the nom., cf. *kahal*[a] (it was said), *kahalidh*[u] (it was said by me to you), *kahaliaik*[a] (it was said by me to him of him); etc. For the use of *hoi* in the optative cf. *janama hoae janu punu hoī* [22a], (may there be no birth, if it be at all).

The Future Imperative

The forms are used in the 2nd and 3rd persons only. The terminations are :

2nd. Pers. *-ihisi*, *-ihaha*. 3rd. Pers. *-iha*

Examples

2nd. Pers. *rakhihisi* [26b], (you will protect); *dīhaha* [20a], (you will give).

3rd. Pers *bujhiha* [22a], (may he know in future); *hoiha jubati* [22a], (if she will be a young girl), *miliha* [22a], (may he be obtained in future); etc.

THE PAST TENSE

The forms of the past tense are of two types : (1) the -*u* forms and (2) the -*l* forms.

The -*u* forms are not many. They are found in the 1st and 3rd persons only. They do not change according to gender. Thus :

hame sāju abhisāra [6a], (I arranged for the meeting); *bekata bhaū vidhurāja* [6a], (the moon appeared), *sasaru kasanī* [16b], (the knot in the lower garment slipped down); etc

-*u* occurs as *au* in *bhau* [67b], (became); *bhayo* [69b], (became) also occurs But in the same poem in another place the word is found also as *bhaaū* [74a]. No other case in -*yo* has been noticed. Consequently *bhayo* appears to be a Braja form introduced at some later date in the literary language.

The -*l* forms are based on past participles. In meaning such forms are active with intransitive verbs and passive with those that are intransitive. They are formed by addition of -*la* (mas) and -*li* (fem) to the bases ending in -*a* : in the case of other bases -*ila*, -*ili*, -*ela*, -*eli*, -*ula*, -*uli*, -*olá*, -*oli* are added, where the -*li* forms are of the feminine and the -*la* forms, of the masculine gender. It must be here noted that in all the cases the first vowel of the affix is different in timbre from that of the base Thus from *pī* (to drink) it is *piula*, and from *chū* (to touch) it is *chuila*. The monosyllabic bases in -*a* like *bha* (to be), *ga* (to go), and *da* (to give) form *bhela*, *gela* and *dela* : *kára* (to do) irregularly forms *kaela*.

Examples of intransitive verbs

mati bhulāli mori [3a], (my mind got perplexed); *kudivasa gela* [6b], (the evil days are passed).

Examples of transitive verbs

The forms in *-l* from transitive verbal bases are used in Maithili both as adjectives and as finite verbs. Thus: *bolali bola uttima pae rākha* (a good man abides by the words uttered by him) but *kaela mādhava hame akāja*, O Mādhava, an evil thing was done by me). In either case the sense of the passive is there. Such a form, when used as a finite verb, agrees with the accusative, and not with the nominative, the latter having assumed the form and the sense of the nom. In course of time, though the form of the passive, agreeing with the accusative, remained, the sense was transferred to that of active. As an after-effect, the original (pre-passive) nominative assumed its function of the nominative and the accusative, which had become the nominative, again became accusative. Up to the time of Vidyāpati the transitive verbal forms in *-l* agreed in gender with the accusative and not with the nominative. Thus :

kaela mādhava hame akāja [1b], (O Mādhava, an evil work has been done by me); *supuruṣe pāola sumukhi* [5a], (the fair faced girl obtained a noble man); *kārani baide nirasi tejali* [6b+7a], (the patient was discarded by the physician when [he became] hopeless); *ānali jatane* [32a], (she has been brought with efforts by me); *rayani gamāoli* [40a], (I spent the night); etc.

When the gender of the pre-passive accusative is not definite, the gender of such a verbal form is masculine: *hame sabe bisarala* [3b], (all have been forgotten by me)

The verbal forms in *-l* are found to be followed by certain affixes, which usually are indicative of the person of

the nominative, and in others they are brought in perhaps for the sake of euphony.

They are :

1st Pers. *-āhu,-huṃ.* 2nd Pers. *-ha.* 3rd Pers. *-āha,-anhi,-ihu.*

Examples

mañe dhaülihu [23a], (I, a woman, ran); *chalihu* [81a], (I, a woman, was); *ailihu* [80a], (I, a woman, came); *achalihum* [44b], (I, a woman, was); *bhelihu* [88b], (I, a woman, became); *kaelāhu sāhasa,* [12a], (I made an adventure); *rahalāhu* [87a], (I, a man, remaind); *bujhaolaha mña bebahāra* [33a], (you made me understand your behaviour); *durjana vacane bajaolaha dhola* [23b], (you got it declared by the beat of drum through wicked people); *hame jibe gelāha māri* [11a], (he went away after killing my soul); *puchalanhi* [4a], (he asked); *barhaolanhi dandā* [4a], (he caused my anxiety to increase); etc.

It cannot be said if such extended forms had the sense of honour or dishonour attached to them.

The practice of maintaining the distinction of gender is often disturbed on account of the use of these extended terminations Thus :

aelāhu [55a], *ailāhu* [79b], (I, a woman, came); *palalāhu* [85b], (I, a woman, fell); *boli pathaolanhi* [45b], (a message [fem.] has been sent by him); *kake na pathaolaha dūtī* [87a+b], (why was a female messenger not sent by you); etc.

The cases of extension of such forms by *-e* occur in all the persons : *herahi na pārale āgu* [53b], (I could not see in the front), *bisa delae mohi* [24b], (you offered me poison); *paranidhi haralae* [24b], (you stole the property of another person); *calaolae mohi* [37a], (you made me go); *na aele kantā* [19a], (the husband did not come), etc

-ā occurs in the 3rd. person only : *pati gelā* [32a], (the husband want away); *ānaka ratana ānī mañe delā* [1b], (the jewel of another person was brought by me); etc.

The Future Tense

The forms of the future are of two types : the *-t-* forms, found in the third person only, and the *-b-* forms, found in all the persons. The forms of the latter type are passive, inasmuch as they agree in gender with their pre-passive accusative

Examples of *-b*—forms. Intransitive verbs :

badhaka hoeba tohe bhāgī [11b], (you will be responsible for the murder); *tanhi āoba* [32a], (he will come); etc.

The intransitive future forms do not change according to the gender of the nom. Thus : *marī jāeba* [32a], (I, a woman, shall die); *jāeba* [56b], (I, woman, shall go); etc. Instances are not many.

Transitive verbs :—

bhala jāna pūchaba āna [11a], (others will be consulted by good persons); *durajana lakhaba abhisāra* [12a], (the meeting will be seen by wicked people) ; *kahalio kahinī kahabi kata berī* [5b], (how many times will a story be told that is already told); *karaba kañona upāe* [6b], (what remedy shall be arranged for by me, a woman); *hamahuṃ nāgarī sabe sikhāūbi* [52a], (all the women shall be instructed by me); *harisañe lāoba nahā* [85a], (by me, a woman, love will be contracted with Hari); *pāṭa mahādevi karabi he āni* [45b], (by me, a man, you will be made the chief queen, when brought); etc.

The practice of maintaining the gender is very often disturbed particularly when the pre-passive accusative is separated from the verb by one or more words. Thus :—

ki kahaba sundari tāheri kahinī [3a], (O beautiful lady, how can his story be narrated by me), though *āora kahabi ki kahinī* [24a], (what more story can be told ?); *cānde parihaba*

moti [79b], (the pearl will be worn by the moon), but *baisāolı motı* [85a], (pearl was set with gold); *khepaba vasanta ka rātı* [45b], (the night of the spring will be spent by me, a woman), here both the nom. and the pre-passive accusative are in the feminıne; *kata patiaoba jhuthī bāni* [49b], (how much of the false words will be believed ?), though *bānı*, is fem

The *-b-* future forms have also the value of the imperative : *anunaya mori bujhāūbi* [97a], (you will, please, let my prayers be understood by him); *rākhàbi duao lāja* [8b], (let the honour of you two, in future, be protected by you); *sumarabi mori nāme* [9a], (by you, a man, let my name be remembered); etc.

Two cases have been noted where, as ın the past tense, *-e* is added at the end of a future form . *na jaebe* [15a], (you wıll not go), *kañona gatı karabae mora*[25a], (to what state you will lead me ?).

The form *bolıbo* (I shall say), *i. e.* wıth *-ıba,* [55a and 38b], occurs twice. Again there is *kahıbo* [71b and 99b], (I shall say) and *karabo* [56b], (I shall do) It appears that the final *-o-* had the value of the 1st. person.

The *-t-* forms of the future are always ın the active voıce. The affix for the mase. is *-ta* and that for the femininе it is *-ti.*

Examples

āuti [2a], (she well come); *piuta* [4b], (he will drink); *lāgatı mori corı* [92a], (a charge of theft wıll be levelled agaınst me); etc.

The personal termination *-āha,* used in the 3rd. person, occurs once : *bālabhu aotāha* [76b], (the husband wıll come).

The Condıtıonal and the Habitual Past.

The formative affix ıs *-ıta.*

The personal terminations are :—

1st Pers -*hu, huṃ*. 2nd Pers. -*ha*. 3rd Pers. -*hu*.

Examples

jāekhane ditahu āliṅgana [53b], (I would have offered an embrace at the time of departure); *jata jata karitahu* [53b], (all, that I would have done), *bolitahu sāma sāma pae bolitaha* [98a], (if I would utter *śyāma*, you also would have uttered *śyāma*); *jalahuka thala jaño bharamahuṃ bolitahuṃ* [98b], (if even by mistake I would call water the land); *jala thala thapitahu* [98b], (you would have proved water to be the land).

The examples taken from Fol. pp. 98a+b are from a poem of Rudradhara; cf. also the causative *karaitahu vāsa*[65b], (I would have arranged for residence).

The verbs substantive

They are two : *acha* and *tha*.

The following forms from these have been noted :—
achae [25b], (is); *acha* [70a], (is); *gela acha* [85b], (is gone); *chala* [31a], *achala* [30b], *achala* [26a], (was)—3rd Pers.; *achalihuṃ* [44b], (was)—1st. Pers. : *athika* [3b], (is); cf. also *thākae* [53a], (remains).

The personal terminations for the cases other than the nominative.

Only a few cases have been noted. They are found in the past and the future tenses only. Thus :

bujhaulisi=bujhāoli+si [41a], (I made you understand); *paulisi=pāuli+si* [67b], (I have obtained you); *hoetaü lāja, hoetaü=hoeta+u* [13a], (you will feel ashamed); *hoeto he sumukhi pema paramāda* [13b], (O beautiful faced girl, you will have calumny in love); *āora kahi ki bujhaübisi tohi* [55a], (having said what more shall I make you understand); *khoaobisi* [84a], (you will cause me to eat).

In all these cases it is only the 2nd person that is so indicated. The terminations employed are : -*si*, -*u* and -*o*.

The other verbal forms are :—

(1) The infinitive.

(2) The present participle.

(3) The past participle.

(4) The absolutive.

The infinitive

The infinite is formed by adding *-e* to the base. Thus :— *pibae cāha* [54a], (he desires to drink); *corābae aelāhu* (I came to steal).

The present participial forms end in *-ite*, *-item*, *-itahi*. They have the sense of the gerund. Thus : *tohi lae jāite* [12a], (in taking you away); *takarā bajaite ka ae nirodha* [26b], (where is the check in her speaking); *vāsa cāhaite* [28a], (while desiring an accommodation) etc.

Such forms have also the sense of simultaniety of action : *sānkara khāite* [42b], (while eating sugar); *ākhi dekhaite kūpa dhasa dea* [14b], (while seeing with his eyes one jumps into a well), also *dekhitahi* [37a], (as soon as he sees).

They are used as adjectives also . *pahu rākhala mora jāite lāja* [81a], (my husband saved my honour that was vanishing); *hari bolaite* [66a], (uttering Hari); *dekhali jāite* [67a], (she was seen going).

They have the sense of the infinitive also : *jāgatanāgari muha jinaite gelāhe gagana hāri* [57b], (in order to surpass the face of the women of the earth, you having been defeated, went to the sky).

The forms in *-itāhu* are used in the sense of the absolutive: *heritahi* [54a], as soon as seen.

The past participial forms.

The gerund

It is formed by adding *-e* or *-hi* to the past participle : *hame anaole* [13a], (by getting me brought); *gele māna* [25a],

(by loss of honour); *je āgıra se delahı nitāra* [43a], (one is liberated by payment of what is agreed upon); *kaele dhandhe* [41a], (by having anxiety), cf. also *cārı varasa tanhi gelā bhela* [28b], (four years have passed after his depart); *avasara bahalā* [30], (when an occasion is over)

The participle is used as adjective also : *gela dına* [48a], (the day that is over); *lubudhala nayana* [48a], (the attracted eyes); *palaṭalı ḍıṭhı* [67b], (the vision that returned); etc.

A past participial form is used as verbal noun also : *paraka kānha kahulā lāga* [75b], (Kıṣṇa listens to the advice of another person).

The following form that has the sense of the genitive is not clear : *durahı barate* [25b], (by remaining at a distance).

The Absolutive

It is formed by *-i* and *-e* : *palati* [8a], (having returned); *bāndhi* [2a], (having fastened); *bhae* [69b], (having become); *gae* [2a], (having gone).

The absolutive form *kae*, (having done), is used also as an expletive : *kaise kae* [2a], (how ?).

kahu is also so used : *kopa kae kahu* [40b], (having shown anger), *hasi kahu* [42b], (having laughed).

The compound verbs

The most usual auxiliary verb is *hala-*. As it never occurs as a principal verb it is not possible ascertain its meaning.

It is used with the principal verb in the absolutive.

Past tense

halala abadhārı [45b], (I have come to the conclusion); *chāḍi halu* [17b], (he gave up).

Future tense

halabi paribodhi [32a], (you will console her); *bāndhi halata* [81a], (he will fasten you).

Present imeperative

chui janu halāha [25b], (do not touch).

Present indicative

heri hala sundari [70a], (the beautiful girl sees).

The following compound tense forms have been noted:—

Present perfect

milaha acha [5a], (has been found), *gela achi* [85a], (he has gone away); *rahala achi* [7a], (it has remained); *sunalacha* [66a], (it has been heard)

Past perfect tense

baisali achalihu [27b], (I was sitting).

Past indefinite

ugi gelā [19a], (he rose up); *bhae gela* [25b], (it became); *cali āilihu* [53a], (I came).

Present perfect continuous

sunaicha [35a], (we have been hearing).

Present Progressive

sāji rahali achi [90b], (she is decorating).

The other compound verb-forms are : *bujhae na pāria* [2b], (I am unable to know); *sahae na pāra* [6a], (she is unable to tolerate); *barisae lāgala* [27b], (it commenced raining); *khedae lāgala* [3a], (he began to drive away), *pibae cāha* [54a], (he wants to drink); *samadae cāhia* [2b], (I want to send a message); *kahahi na jāe* [34b], (it cannot be said), *jhāpi na hoe* [16b], (it cannot be concealed); *chādi dehe* [2b], (give, up); *pathābae cāhia dūti* [81b], (a female-messenger ought to be sent); *bhāgi jāeta* [90b], (it will break); *ojhā āni cāhū* [101a], (a wizard ought to be called for); etc.

The adverbs

The following have been noted :

kāli [37b], (tomorrow); *āja* [42a], *āī* [52a], (today], *turita* [50b], (immediately); *cire* [68a], (for a long time); *palati* [11a], (again), *dine dine* [20a], (day by day); *pachā* [32b], (later); *pāche* [3a], *pāchi* [9b], (afterwards)

laga [32a], (near); *agā* [48b], (before); *bhitara* [33b], (inside); *pāsa* [25a], *niara* [5a], *niare* [97a], (near); *bahāre* [97a], *bāhari* [97b], *bāhara* [33b], (outside); *upara* [27b], (upwards); *thāme ṭhāme* [18a], (here and there); *hathe* [20a], (suddenly); *mithyā* [47a], (uselessly); *nahu nahū* [98b], (slowly); *akāmika* [60a], (accidentally); *punu* [32a], (again); *punu puna* [25b], (repeatedly); *bhari* [39b], (properly); *avirala* [3b], *nirantara* [27b], (incessantly); *āntarakāra* [56a], (internally), *nite* [26a], (daily); *dhake* [38b], (suddenly); *dura* [23b], (away); *paratāha* [44a], (daily); *nimana* [8a], (downwards); *baru* [103a], (rather), *khane* [2b], (a moment); *khane khane* [25b], (every moment); *baḷe* [11a], (uselessly), and *berieka* [11b], (sometime)

The adverbs could take the genitive and the abl. affixes: *durasaño* [12a], (from away); *otaeka tanta* [103a], (the news of that place), *ājuka* [103a], (of today); cf also the pronominal adverb · *takhanuka* [16b], (of that time); and also the adjective. *pahiluka* [41a], (of the first).

The following expression deserves notice · *durahuka dūra*, [6b], (farther than far away).

The prohibitive particle : *janū* [5b], *janu* [26a] (do not).

Formative affixes

The following have been noted : *-i*, *-ana* and *-ane* form verbal nouns· *cori* [1b], (theft); *pakhālana* [24a], (wash); *dekhane* [104a], (selling); etc.

-i, and *-ī* form abstract nouns form verbs . *meli* [42], (friendship); *lekhī* [48b], (accounts); etc.

-bā, the suffix of the future participle, is employed for forming verbal nouns as well : *puruṣa lākha eka lakhabā paria* [30a], (such a man is to be found in a lac)

-ima is employed to form abstract nouns from adjectives ;

caturima [9a], (sagacity).

It is used as an expletive also . *madhurima bāni* [45a], (sweet words).

-pana forms abstract nouns from adjectives : *chailapana* [42a], from *chaila*, and *caturapana* (wisdom); etc.

-tā forms abstract nouns from adjectives . *thiratā* [27a], (firmness)

-āla and *-ili* form adjectives · *bādhala* [5b], (accustomed), from *bādha* (a track of land); *lubudhala*, (attracted), from *lubudha*, Skt *lubdha-*; *patārala* [14a], (covered with leaves), from *patāra*, Skt. *patra-*, *pāchili* [9b], (the former one); etc.

-ara forms *nisiara* [63a], Skt. *niśācara-*

bāra forms *kotabāra* [65a], (night watchman); *rakhabāra* [50a], (protector); etc

-ī forms *paharī* [85a], (night watchman)

-āri forms *goāri* [6b], (cowherdess).

-ālā forms *goālā* [54b], (cowherd).

-ārā forms *banijārā* [91a], (merchant)

-āri forms *bhikhāri* [29a], (beggar).

-āra forms *gamāra* [36b], (rustic), *kumbhāra* [39a], (potter); etc.

-bati, *-mati* and *-mantī* form the possessive forms like *dayābati* [67b], (a kind-hearted woman); *kalāmati* [3b], (she who is adept in different arts), *punamati* [4b], (she who has performed religious duties); *kulamati* [27b], (a woman of a noble family).

-ākha forms *mārakha* [37a], (an animal that has the habit of hurting others).

-bai forms *hatabai* [32a], (a broker, a weighman).

-soha forms *panisoha* [41b], (watery)

-ini and *-inī* form feminine · *padumini* [18a], from Skt. *padma-*; *abhisārini* [28a], (a woman who goes to meet her lover); *ghosinī* [45a], (a cowherdess),

-audhī forms *rataudhī* [32a], (night-blindness).

-ona forms *sohāona* [35b], (brilliant)

autī forms *kasautī* [83a], (touch-stone); etc.

Formative Prefixes: *a*—Privative, negative and Panegyric—*athira* [49a], (unsteady), *akāja* [1b], (a bad work), *apatha* [32b], an evil path ; *abhāga* [33a], (ill-luck), *apuruba* [35b], (extra-ordinary, excellent).

ni — Privative — *nidhana* [22b], (moneyless).

su — Panegyric — *supahu* [17a], (a good lover).

ana—Privative — *anāiti* [17b], (beyond control).

ku — Pejorative — *kugāma* [34b], (a bad village), *kugañā* [49b], (a resident of a bad village).

du — is found in — *dutara* [64b], (difficult to be crossed); *dulabha* [73a], (difficult to be obtained).

Interjections

The following exclamatory expressions occur in the text : *māihe* [6b], (expresses relief); *siba siba* [31a], (expresses); grief ; *āhā* [52a], (expresses grief); *hāhā* [78a], (expresses grief); *he* [25a], *re* [29a], (expletive); *e* [16a] and [68a], *sāe* [19a], (expresses misery).

Compound words

The following may be noted. *hita-mita* [19b], (friends); *paraāeta* [12a], *parabasa* [22a], (dependent on another person); *āsā lubudhala* [29a], (attracted by hope); *nīca-sabada* [30b], (evil-tongued); *janamātara* [7a], (another life); *aratha-bihuna* [32b], (he that has no money); *purusa-bihuni* [45b], (she that has no man); *oṭhapātari*[37a], (a woman who speaks out the secret, literally, she who has thin lips); *alapāgeaṃnā* [42b], (she who has little knowledge); *gokula vāsa* [46a], (residence in Gokula); *bāghamitā* [38b], (a tiger friend); *gatāgata* [71b], (going and coming); *abujha* [73b], (she, who does not understand); *atanu* [75b], (she who has nobody); *dopata* [75b], (having two leaves); *adhabolī* [78b], (half uttered words); *khañjana* [*na*] *yani* [7a, b], (she whose eyes are like those of the Khañjana bird); *nilaja* [81b], (he that has no modesty); etc.

The Theme of the Erotic Songs of Vidyapati

The Maithili songs of Vidyāpati can broadly be divided into two sub-classes: (1) those that are erotic, (2) those that are not erotic. Among the songs of the latter class are to be included those poems that are written in praise of gods like Śiva, Durgā, Gangā, and Viṣṇu.

The critics are not divided in their opinion with regard to the nature of the poems that are non-erotic. But it is not so with regard to those that are grouped under the other class. The erotic songs of our poet are considered by some to be exclusively religious, mystic by others, and pure love-songs by not a few.

Those who consider them to be devotional do so because they find that most of such poems contain the names of Rādhā and Krsna. Rādhā and Krsna constitute the twin divinity of the Vaisnavas, and the Vaisnavas take delight in singing these poems that depict the love affairs of the two divine personalities, and they do this with the same reverence with which they chant the *bhajanas*, prayer—songs, composed by poets of their own sect · many songs of Vidyāpati have attained the sanctity of the religious scripture among them.

The scholars who hold such a view are divided into two groups. One class of thinkers is of the opinion that Krṣna is Lord Himself. His beloved is Rādhā. Both of them reside in Vrndāvana. This love, existing between Rādhā and Krsṇa, serves as the highest ideal of life for the heart and soul of a devotee It is a thing that he must admire, about which he must think every moment, and which he must describe to the people. It is in this way that he attains the status of a *bhakta*, devotee and, as a consequence thereof, attains the eternal bliss, that is the highest objective of life. This sort of view is held by the people who practise Vaiṣṇavism.

Contrary to the view summarized above the scholars like Grierson, Nagendranātha Gupta and Janārdana Miśra think that Rādhā and Krsna are symbolic personalities. Rādhā symbolizes the individual soul, *jīvātmā*, and Krsna, the Supreme Being, *paramātmā*. The individual soul is extremely eager to face the Supreme Being. The former has its glance and mind perpetually directed towards the latter. It continues to remain in this condition till it attains what it desires—is united with the Supreme Being. But the search for the Supreme Being is not undertaken by the individual soul on its own initiative. It is prompted to do so by the teacher who is symbolized as *dūtī*, the female messenger, whose business is to help a girl in finding her lover and vice-versa. She is in constant contact with the individuals that are guided by her at every step till her efforts come to a successful end. The love affairs described in these songs thus symbolize the cravings of the individual soul, etc. [cf. Grierson, Maithili Chrestomathy, pp. 36, and 38-9, Gupta's Lectures delivered in the Patna University in 1935 on Vidyāpati, etc.].

The protagonists of the former view compare such songs of Vid. with those of the other Vaiṣnava poets. And those who hold the latter view compare the theme of such songs with those of the Sūfī poets, like Jāyasī, Kutuban, etc., the saints who preach the ideology of love existing between souls and the soul, on one hand, and with the poems of the teachers like Kabīr, Dādū, etc., the saints who propagate love in the form that exists between a wife and husband as the only means of attaining the highest knowledge, *satya-jñāna*, on the other.

Having arrived at the aforesaid conclusions, the propagators of the aforesaid two views proceed to arrange the erotic songs of Vidyāpati, not in the order they find them in manuscripts, but in the one that suits their purpose. They begin with

vayaḥ-sandhi,[1] the advent of youth of Rādhā. Subsequently their arrangement runs thus : Rādhā becomes young.[2] Accidently she and Krsna see each other [3] At the very first sight each of them feels very much attracted towards the other.[4] They express their feeling to their friends [5] Now these friends or messengers, i. e. *dūtīs*, become active. First the *dūtī* of Kṛsna comes and describes to Rādhā the feelings of Krsṇa,[6] so does the *dūtī* of Rādhā before Krsṇa [7] Both of them are suffering extremely for not meeting each other.[8] Through the efforts of the *dūtīs* the two meet and become glad.[9] But the *dūtīs*' task is not yet over. They instruct both of them, the lover and the beloved, as to the course they should follow so that both of them may enjoy uninterrupted love.[10] The two have more and more meetings.[11] But Rādhā is a woman Even though she was so much pining for Krsna, she, when she finds him, as is usual with women, picks up certain pretexts and manifests artificial anger towards him [12] Though Krsna, in his heart of hearts, has profound love for Rādhā he too gets annoyed apparently [13] Both are separated. Krsna goes away to a foreign land,[14]

1. Gupta, p. 4, poem No. 5.
2. Ibid, p. 5, poem No. 5.
3. Ibid, p. 17, poem No. 26.
4. Ibid and also, p 18, poem No. 27.
5. Ibid, p 20, poem No. 31
   and, p. 36, poem No. 65.
6. Ibid, p 52, poem No 80.
7. Ibid, p 68, poem No. 107.
8. Ibid, p. 75, poem No 119.
9. Ibid, p. 77, peom No 123.
10. Ibid, p. 81, poem No. 128 for advice to Rādhā; and p. 88, p. 139 for advice to Kṛṣna; etc.
11. Ibid, pp. 121 ff.
12. Ibid, pp. 207 ff.
13. Ibid, p. 287 ff.
14. Ibid, p. 309, poem No. 505.

nay even when he lives in the same house in which Rādhâ lives or even when they meet,[1] the latter is ignored.[2] But this artificial quarrel cannot last long. Both of them are suffering badly and each is pining for the other. The *dūtīs* are active again.[3] Through them both are reunited.[4] They are happy.[5] The happiness, now they have, knows no limit, nay it is inexpressible.[6] But it is curious to note that none of them gets now annoyed at the other—nay the more they enjoy each other's company, the more they desire to meet each other. It is so more with Rādhā Her heart is never content. She tells her friend that even though she has been gazing at Krsna throughout her life her heart has remained unsatisfied as ever, her eyes are longing to see him more and more, and it seems as if they have never seen him, etc.[7] For some or other reason Kṛsna is obliged to leave Vrndāvana and to go to Mathurā[8] even though Rādhā tries her best to stop him from doing so.[9] Both suffer mental agony on account of separation.[10] The *dūtīs* come to their aid again and through them the two separated souls get united once more. And so on and so forth.[12]

It was on a superficial observation that Grierson and others attempted to attribute a symbolic value to the erotic songs of our poet. In Indian symbolic poems, such as of Kabir or of Jayasi

1. Gupta, p. 287, poem No. 468.
2. Ibid, p. 295, poem No. 482.
3. Ibid, pp. 310 ff.
4. Ibid, pp. 322 ff.
5. Ibid, pp. 336, poem No. 549, 550.
6. Ibid, p. 350, poem No. 577.
7. Ibid, p. 336, poem No. 551.
8. Ibid, 373 ff.
9. Ibid, p. 375, poem No. 620.
10. Ibid, pp. 377, poem Nos. 524-5, etc.
11. Ibid, p. 389, poem No. 647.
12. Ibid, p. 488, poem No. 818, etc

or of any other writer, it is only the individual soul that needs union with the Supreme Being The former alone needs elevation. The latter is perfect and needs nothing and, as matter of that, it neither pines nor has it the need to send messages to the individual soul for union. It is only the individual soul that, under the guidance of the preceptor, makes ceaseless attempts to satisfy its unsatisfiable hunger and unquenchable thirst for meeting the Supreme Soul Neithers *sāñī* of Kabir nor *Padmāvatī* of Jāyasī, who symbolizes the Supreme Soul, is described as longing for the woman or Ratnasena, who symbolizes the individual soul.[1] The craving in this type of literature is unilateral.

As against this, as in the Gītagovinda of Jayadeva so in the poetry of Vidyāpati, the craving is bilateral Both Rādhā and Krsna admire each other's beauty and qualities In the mystic songs it is the individual soul that gets attracted towards the Supreme Being when it hears of the latter's extraordinary qualities. There is a marked difference between the two. The one represents the cravings of the lower bring, whom the

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1. *tana citaūra mana rāja kīnhā*
hiya simhala budhi padamini cinhā
guru suā jei pantha dikhābā
binu guru jagata ko niraguna pābā
nāgamatī yaha duniyā dhandhā
bācā soi na chi cita bandhā
māyā alāudī sulatānū premakathā.

"In this erotic epic, the city of Cittor symbolizes the body, the king Ratnasena is the mind, the island of Ceylon stands for the heart, and Padminī (who resides in Ceylon) is Buddhi [Supreme Being] : the parrot is the teacher that guides along the path who has, in the world, attained the status of being without an attribute [Brahmahood] without a teacher. Nāgamatī [who wanted to stop Ratnasena from going to Padmāvatī] is worldly affairs; only he escapes, who is not attached to them in this world: Sultan Allauddin is Satan : etc. [concluding lines of Padamāvata].

Broken love cannot be united together : Visnupurī says "you do not realize the consequences".

Now there arises the question are the erotic songs really devotional As noted above, Gupta will say "yes". But Thakur will assert more emphatically "no" Mahāmahopādhayāya Hara Prasad Śastri will also say "no" but not with the vehemence of Thakur.

Śastri tells us that out of the 840 erotic songs that are included in the edition of Gupta 337 do not have even a scent of either Rādhā or of Kṛsna He further remarks that Vidyāpati was a mediæval poet. In centuries that preceded or followed him it was a customary with the poets, when they desired to compose erotic stanzas, to make Rādhā the heroine and Krsna the hero. To Śastri Rādhā and Krsna of these poets, including Vidyāpati, are not divine beings. They are imaginary personalities or creations of the poets As regards Vidyāpati, Śastri argues that Rādhā and Krsna are thoroughly missing from his Sanskrit works—they find place only in his Maithili songs In his opinion, for which he gives no reason, Vidyāpati composed these Maithili songs simply to please his patrons When he wanted to write anything serious he would do it in Sanskrit He holds that Rādhā and Krsna are meaninglessly inserted in these poems in the same way as in a song that he had heard from a prisioner one day Śyāma was added at the end of its each strophe though the theme had no connection with that hero

Śastri, as noted above, is strongly supported by Thakur. Thakur rightly criticizes Miśra who states that in Mithilā these erotic songs are chanted at the time of worship As noted by Thakur, these songs are sung on festive occasions, particularly on those of marriages. This is what led Thakur to arrive at the conclusion that the songs of Vidyāpati have nothing to do with the Vaiṣṇava idealism.

Against Thakur and in support of Gupta we would argue that Gupta had the Vaisṇava tradition to rest upon. Had the songs been not devotional they would never find place in Vaiṣnava anthologies. Neither Bihari Satasaï nor Amauršataka, as a matter of that, or any other work dealing with pure erotic songs having Rādhā and Krsna as their characters, are considered by Vaiṣnavas as religious. The poems that do not have the name of either Rādhā or of Kŕsna in them can be safely considered not to be devotional. We have examples of such erotic and devotional songs written by poets who were professedly Vaisnavas

Thus we quote :—

Do not, O friend, speak of him : do not redouble the sorrow of my heart As he is a clever master of cheats so you are his messenger. Go and tell her who embraced him in the garden house to minister to his pleasures. You go quickly where that accomplished girl [with whom Krsna is associated] is and speak to her in such a manner that it will bring to you unlimited happiness. Never come back to me again: on hearing this Rasikadāsa moved away. [Rasikadāsa, quoted in Sukumar Sen's History of Brajabuli Literature, p. 191].

But Vidyāpati, as we have seen above, was not a Vaisnava. He revered Rādhā and Krsṇa no doubt. But we have no reason to believe that all of his erotic poems refer to the Rādhā and Krsna theme. In this respect we may compare the erotic songs of our poet with the couplets of Bihārī which are not considered to be devotional in spite of the praise of Rādhā and Krṣna in the opening stanzas of his Satasaī. The first mistake committed by Vaisnavas was that they began to think of Vidyāpati as one belonging to their own fold and the second one was to associate a religious importance even to his such songs as had nothing to do with the Rādhā-Krsna theme.

Gupta too, with all his ingenuity, could not classify all of his erotic songs under the category of Rādhā-Kṛṣṇa songs. He had to separate the songs relating to *parakīyā nāyikā* from the other erotic songs. Rādhā was also a *parakīyā*. But she did not fall in love with anybody whomsoever she saw. On the other hand the *parakīyā* of Vidyāpati is found beseeching even a passer-by to stay with her. This is an aspect which cannot fit in the Rādhā-Krsṇa legends. It is why we are of the opinion that if on one hand our poet thought of Rādhā and Kṛṣṇa as divine beings on the other it is not correct to say that whenever he wrote an erotic poem the idea of Rādhā-Kṛṣṇa was always before his mind.

We are likewise unable to agree to the suggestion of Thakur that Rādhā and Kṛṣna of Vidyāpati are in nature comparable to those of the erotic anthology named Gāthāsaptaśatī. We have not one but a very large number of passages where Kṛṣna is referred to as endowed with certain divine qualities in the love poems of our poet. He is called Mādhava and Hari. We quote below a few such passages.

Krsna has gone away to Mathurā Rādhā pines for him. After a few days Krsna comes in and Rādhā is able to catch a glimpse of him. Her feeling is described in the following terms :—

Who would have gone for me such a long way. There are thousands of co-wives living in Mathurā

Proceeding in the same poem she says —

Where is God Dāmodara [Krsṇa], he who wears a garland of lotuses, and where am I, a foolish cowherdess [N. MS. p. 6b]

Again

I see Krsna in all the directions [N. MS. p. 26b]

You fulfil the desire of all. Why do you forget me ? [N.MS. p. 19b].

It is important to note that in the poem, from which the last passage has been cited, there is no specific mention of either Rādhā or Krsna. It is a description of the lady separated from her husband. But the husband who fulfils the desire of everybody cannot be an ordinary personality Further we find

"O Krsna, hold my hand and take me to the other side.

I shall present to you an excellent garland.

All my friends have deserted me; I do not know along which path have they gone away.

I shall not approach you, rather I shall go by the unfrequented point of crossing, O Krsna.

Vidyāpati knows this pleasure: O cowherdess, serve Krsna, the Lord" [Mitra, p 44]

Again

"Vidyāpati says the truth. O girl, you have met the [Krsna] who protects the cow, who killed Kamsa and who is a son of Nanda" [Ibid, p. 4]

"God Govinda, Kṛsna, remembers you" [N. MS. 6a].

This Krsna is the husband of sixteen thousand cowherdesses [Ibid, p. 35].

It is as a consequence of noble deeds that meeting with Murāri is possible [Ibid, p 45]

This Kṛṣṇa has four hands · with one he pulls the hairs, with the second he presses the neck, the third he puts over the temple of the cheecks and with the fourth he touches the nipples of the breasts [Ibid. p. 52]

"Vidyāpati says. Murāri, the wise God, who has four hands, will be found" [Ibid, p. 366].

This Krsna is called also Hari [God], Mādhava and son of Nanda, the incarnation of Visnu.

"Vidyāpati says: hear, O woman, what sort of contract or credit can one have with Hari" [God]. [N. MS. p. 25b].

"Following my advice, away with anger and satisfy Hari open-heartedly" [N. MS 28a]

"Cupid prompts me to approach Hari" [Ibid, 10a].

"O Mādhava, please accede to my request and give up the woman of another person" [Ibid, 1b]

"O Mādhava, Rādhā has grown thinner day by day". [Ibid, 23a].

"Śyamasundara [an epithet of divine Krsna] came along this way, it is why my eyes are attracted . ..Let me go and see the son of Nanda" [Ibid, 77a+b]

It cannot be said that this Hari is the same erotic character as Krsna, the horo of Gāthāsaptaśatī, as is clear from the statement that when the girl has enjoyed his company, she says, "Life has attained its objective" [Ibid, 5a-b]

Can the objective of life be attained from temporal sexual pleasure ? Certainly not.

From these it is evident that Krsna of Vidyāpati is the same person as the incarnation of Viṣṇu, having the same name. Had he not been so he would not have been designated with appellations like Dāmodara, Vanamālī etc.

Had Krsna of Vidyāpati not been the Divine Hero our poet would not have received such high praise from the devout Maithil Vaisnava poet, Govindadāsa, who was only about a half century younger than him, in the following term.

"Glorious is the wise poet Vidyāpati, whose sweet songs, dealing with the exploits of Govinda and Gorī [Rādhā], has captivated the heart of the world."

Association of Rādhā with Kṛṣna, the Lord, had long before our poet been incorporated in the Hindu Texts. It was so as early as the time of Jayadeva, the author of Gītagovinda. Krsna of Vidyāpati has the same character as that of Krsna of that poet. Hence we are unable to agree with Dr. Sukumar Sen who says that the songs of Vidyāpati were

dealing purely with secular love[1]. The moment the lover is conceived to be the Supreme Being there is no sensuousness in the love affair. This was the basis of the later-day Vaisnavism.

Śyāma of the prisioners does not stand comparison in all respects with Krsna of Vidyāpati. Śastri went out of way when he did so. The former is an ordinary farmer. The latter is God Himself.

We do not know what really the ideas of the poet were with regard to the characters of his erotic songs in general. But Gupta, in his enthusiam to make as many songs of Vidyāpati the *kīrtana* songs as possible, has included therein many which do not appear to have any connection with the Rādhā-Kṛṣna theme. He has included the poem on a young woman who has just bathed under the heading "Speech of Mādhava". In Mithilā this is sung when the girl takes her bath on the fourth day after her marriage. Śastri has given a few more examples where Gupta had erred by mixing up purely erotic songs with those that are devotional [2]

It must here be admitted that it is not possible in all cases to say whether a particular song is secular or devotional.

For example we quote the following poem :

"Your words were like nectar, hence my mind got detracted.

Where has a good person been seen to have become bad: theft does not befit a noble man.

O lady, what will others say now. If someone does not do a thing without previous consideration about it then he has simply to repent.

Then I did not consider either my own loss or the dishonour to my family.

My desires remain associated with my words inside my mind, but I have lost all that I had.

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1. History of Brajabuli Literature, p. 12
2. Cf. Sastri, Introduction to Kīrtilatā, p. 34, and Thakur Mahākavi Vidyāpati, p. 199.

There are so many people who make purchase carefully, but who is there so foolish as to buy straw-berry ?

Is there such a fool that can jump into a well on the words of another person.

Everybody says about him that he is lıke a bee, but, O lady, I have found him to be like a peacock

I forget all that I had read and learnt : there is no fault of yours" [V. N. 3a-b].

This may be considered to be a alk of Rādhā or of any lady separated from her husband. Had our poet been a devout Vaisnava ıt would have certainly been considered devotional.

But Vıdyāpatı's erotic songs are sometime secular and sometıme devotional. Hence the doubt.

In this connection two more points have to be taken into consideration. Firs'ly we find in at least two poems that Mādhava is not different from Śıvasiṁha and that Murāri is Devasimha.

Cf *bhanaı vıdyāpatı je jana nāgara*
tāpara ratalı nāri
hāsinidevı patī devasımha narapatı
parasana hothū murāri

Vidyāpatı says, "the man, who is wise, the women dotes upon hım; may the king Devasimha, the husband of Hāsinī-devī, Murāri be pleased" [V. N. 79a].

katahu na deṣia madhāī[1]

"O frıcnd, nowhere is Mādhava to be seen"

... .

bhanaı vidyāpatı are re kalāmati
avadhi samāpali āje
lākhadevıpatı puriha manoratha
ābıha śıvasımharāje[2]

1 The first four lines of the poem are ıdentıcal wıth those of one ıncluded ın Grıerson's collectıon the *bhanıtā* ıs entırely dıfferent,[See under Prıvıous edıtıons etc.]. But our MS. s more relıable than Grıerson.

2. The manuscrıpt has *āji* and *rājā* for *āje* and *rāje*.

Vidyāpati says, "O artful lady, the promised day has expired today, the husband of Lakhimādevī will fulfil the desire the king Śivasiṁha will come" [V. N. 93b+94a].

It is clear that the last poem was composed to console Lakhimā who was bereaved of her husband.

Secondly it has to be remarked that of the non-erotic poems of Vidyāpati not more than four have in their *bhaṇitās* the name of one of his patrons with or without that of his wife. In the *bhaṇitās* of the erotic poems these names occur at the end either without further comment or with a note meaning that it is the patron who knows the sentiment.

But in the four three non-erotic poems they are of different form.

1 In the prayer to Durgā

vidyāpati kavivara eho gāola
jācaka jana ke gatī
hāsinidebipati garudanārāyana
devasiṁha narapatī

"The good poet Vidyāpati has sung this· the king Devasiṁha, the husband of Hāsinīdevī, Garudanārāyaṇa, is the resort of the people who demand" [Gupta, p. 499].

In another poem dedicated to Durgā

jibao rupanārāyana nṛpati dharaṇi

"Let Rūpanārāyana, the king, remain alive over the world" [Gupta, p. 501].

śivasiṁha bhūpati kāmāna phalade

"O giver of desired fruits to king Śivasimha" [Ibid, p. 502]

In his prayer to Gaṅgā

rudrasiṁhanarapati varadāyaka
vidyāpatikavi bhaṇitāguṇe

"Giver of boon to king Rudrasiṁha: you, whose qualities have been described by the poet Vidyāpati".

The name of any other patron is wanting from all the poems dedicated to Śiva. There the patron is *Śiva* himself, the husband of Candaladevī.

. As against these we note

rasa bujha rasamantā
rūpanārāyana nagarare
lakhimādevika sukantā

"The wise Rūpanārāyana, who is a lover the husband of Lakhimā, knows the sentiment [Gupta, p. 33].

From this we are led remark that at first our poet had his Mādhava, an erotic human being, in most cases his patron : but later when he got advanced in age, this Mādhava became endowed with divine character It is again noteworthy that none of the poems in the N MS. in which Mādhava refers decidedly to the Divined Being the name of any other patrons of the poet occur

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विद्यापति-गीत-संग्रह

श्रीगणेशाय नमः

विद्यापति-गीत-संग्रह

१—मालवरागे

हृदय तोहर जानि नहि भेला। परक रतन आनि मञो देला ॥१॥
कएल माधव हमे अकाज। हाथि मेराउलि सिह समाज ॥ध्रुव ॥२॥
राखह माधव मोरि विनती। देहे परिहरि परयुवती ॥३॥
चुम्बने नयन काजर गेला। दसने अधर खण्डित भेला ॥४॥
पीन पयोधर नखर (रेख) मन्दा। जनि महेसर सरद (शेखर) चन्दा ।५।
न मुख वचन न चित (रह) थीरे। काप घनहन सबे सरीरे ॥६॥
घर गुरुजन दु(र)जन शङ्का। गुनह (लओलह) माधव मोहि कलङ्का॥७।
भने विद्यापति दूती भोरि। चेतन गोपए गुपुति (बेकत) चोरि ॥८॥

२—मालवरागे

वारिस जामिनि कोमल कामिनि दारुण अति [1]अन्धकार॥१॥
पथ[2] निशाचर सहसे सञ्चर धन तर पर जलधार ॥२॥
माधव प्रथम नेहे से भीती ॥३॥
गए अपनहि से अवलोकिअ करिअ तैसनि रीती ॥४॥
अति भयाञुनि आतर जञुनि कैसे कए आउति पार ॥५॥
सुरतरस[3] सुचेतन बालभु ता-पति सबे असार ॥६॥
एत गुनि मने विमुख [4]सुमुखि तोह मने नहि लाज ॥७॥
कतए देखल मधु अपनें जा मधुकर (केर) समाज ॥८॥
भने विद्यापतीत्यादि।

१—अंधकार। २—पन्थ। ३—सुरतरसम। ४—सुमुखी।

THE SONGS OF VIDYĀPATI

[1]

Your heart could not be known I brought [to you] the jewel of another person I.

O *Mādhava,* I did a wrong thing—got a she-elephant united with a lion II

Accept, O *Mādhāva,* my prayer, give up the young wife of another person III

The collyrium of the eyes has been wiped off on account of kissing the lips are cut with teeth the indecent marks made with nails are visible on her full grown breasts, they look as if they were the autumn moons over [the head of] *Śiva.* IV-V.

She has no speech in her mouth her mind is not quiet · her whole body is trembling. VI

At home, there is the fear of the superiors and of the wicked persons O *Mādhava,* please think of my calumny VII

Vidyāpati says – O female messenger, you are a simpleton, It is the wise that conceal *the secret* theft [that is manifest] VIII

[2]

It is the night of the rains, the damsel is tender, and it is terribly dark. I.

On the way, thousands of night-rangers are roaming about, and it is raining heavily II

O *Mādhava,* she is terrified on account of her first love. III

Having gone there personally, you, please, see her [condition and then] do whatever [you think] proper. IV

On the way, there [flows] the terrible *Yamunā,* how will she come across ? V

O wise one, o sweet heart, the 'sentiment of sexual union, for her, is insignificant and worthless VI.

Having known all these, still you are indifferent towards the beautiful faced [damsel] : still you do not feel ashamed ! VII

Where has one seen honey, itself, flowing unto the bee. VIII.

Vidyāpati says etc.

३—मालवरागे

कतहु साहर कतहु सुरभि (त) कतहुं नवि मञ्जरी ॥१॥
कतहु कोकिल पञ्चम गावए समय गुने गुजरी[१] ॥२॥ध्रु०॥
कतहु भमर भमि भमि कर मधु मकरन्द पान ॥३॥
कतहु सारस वासर जोरए गुपुत कुसुमवान ॥४॥
सुन्दरि नहि मनोरथ ओल ॥ ५ ॥
अपन वेदन जाहि निवेदञो तइसन मेदिनि थोल् ॥६॥
पिआ देसातर हृदय आतर[२] पर (क) दुआरे समाद ॥७॥
काज विपरीत बुझए न पारिअ अपद हो अपवाद ॥८॥
पथिक (हु) दए (हम) समदए चाहिअ बाटे घाटे नहि आब ॥९॥
खने विसरिअ खने सुमरिअ थीर न थाकए भाव ॥१०॥

भने विद्यापतीत्यादि ।

४—मालवरागे

जेहे अवयव पुरुब ममय निचर विनुविकार ॥१॥
से आबे जाहु ताहु देखि झापए चिन्हिमि न वेवहार ॥२॥ध्रु०॥
कन्हा तुरित सुनसि आए० ॥ ३ ॥
रूप देख (इ) ते नयन भुलल सरूप तोरि दोहाए ॥४॥
सैसव बापु (र) बहीरि[३] फेदाएल जौवने गहल पास ॥५॥
जेओ किछु धनि विरुह बोलए से सेओ सुधासम भास ॥६॥
जौवन सैसव खेदए, लागल छाड़ि देहे मोर ठाम ॥७॥
एत दिन रस तोहे विरसल अवहु नहि[४] विराम ॥८॥

भने विद्यापतीत्यादि ।

१—गुञ्जरी । २—आतुर ।
३—हारि । ४—न तोहि ।

[3]

Here are the fragrant new blossoms of mangoes · there is the cuckoo sending forth the fifth note: it is singing under the influence of the season I-II

Here are the bees roaming about, they are sucking up pollens and drinking honey III

Here is the flower-arrowed god secretly setting his arrows of lotus over his bow IV

There is no end to the longings, O beautiful girl. V. In this world there are a few persons to whom I may describe the feelings of my heart VI

My husband is in a foreign land, my heart is afflicted I have to send message through another person VII

I am unable to distinguish between a work and its opposite. [I fear] I may be subjected to calumny unreasonably VIII

I want to send the message through some traveller · but nobody passes along this way or by the place of crossing the river IX

Sometimes I forget, sometimes I remember my mental condition does not remain steady X

Vidyāpati says etc.

[4]

These very motionless limbs that were susceptible to excitement in the past, she now hides from any person whomsoever she sees I cannot understand the (change in) her behaviour I-II

O *Krsna*, please come at once and listen III.

As soon as I saw (her) beauty [my] eyes became dumb-founded ; this is all correct—(I say this) on oath, by you IV.

Poor childhood was defeated and so it ran away, and youth got hold of [her] V

The lady, whatever she utters in anger, even that appears to be (as sweet) as nector VI

Youth has begun to scare away childhood, (saying) "leave my place, upto this time you have been spoiling the sweet juice, and even now you (do not want to) stop !" VII-VIII.

Vidyāpati says etc.

५—मालवरागे

तोहर वचन अमिञा ऐसन ते मति भुलिल मोरि ॥ १ ॥
कतए देखल भल मन्द होअ साधु न फाबए चोरि ॥ २ ॥ ध्रु० ॥
साजनि आबे कि बोलब आओ ॥ ३ ॥
आगु गुनि जे काज न करए पाछे हो पचताओ ॥ ४ ॥
अपनि हानि जे कुल के(र) लाघव किछु न गुनल तबे ॥ ५ ॥
मन मनोरथ बानिहि लागल आओर गमाओल हमे ॥ ६ ॥
जतने कत न के न बेसाहए गुजा[1] के दहु कीन ॥ ७ ॥
परक वचने कुञा धस देअ तैसनके मतिहीन ॥ ८ ॥
भमर भमर सबे केओ बोलए मञा धनि जानल मोर ॥ ९ ॥
पढ़ि गुनि हमे सबे(किछु) विसरल दोस नहि[2] किछु तोर ॥ १० ॥
भने विद्यापतीत्यादि ।

६—मालवरागे

अविरल नयन गलए जलधार
नवजल बिन्दु सहए के पार ॥ १ ॥
कुचदुहु उपर आननहि हेरु
चान्द राहु डरे चढ़ल सुमेरु ॥ २ ॥ ध्रुव ॥
कि कहब[3] सुन्दरि ताहेरि कहिनी
कहहि न पारिअ देखलि जहिनी ॥ ३ ॥
अनल अनिल वम मलयज बीख
जे छल सीतल से भेल तीख ॥ ४ ॥
चान्द सतावए सविताहु जीनि
नहि जीवन एकमत भेल तीनि ॥ ५ ॥
किछु उपचार न मानए आन
एहि वेआधि अधिक पचवान ॥ ६ ॥
तुअ दरसन विनु तिलाओ न जीव
जैअओ कलामति पीउख पीव ॥ ७ ॥
भनइ विद्यापतीत्यादि ।

१—गुञ्जा । २—नही । ३—कहबि ।

[5]

Your words tasted like nector, hence I lost (the power of) thinking I

Where has one seen a good person becoming bad, stealing does not befit a good person. II.

O madam, what more shall I speak now ! III

He, who does not work after taking the consequences (thereof) into consideration (beforehand), has to repent afterwards IV,

There has been a loss of my personal (reputation), my family has been belittled, I did not think of any such thing, then V

The desires of my mind remained associated with my words, but I lost all else (that I had) VI

Who is there who does not buy with care, but who will purchase the red berry ! VII

Can there be such a fool as can jump into a well on the words of another person ! VIII

Every body calls him to be (like) a bee, but I have found him to be a peacock IX

All that I learnt, I forgot, there is no fault of yours. X.

Vidyāpati says etc

[6]

Stream of water is flowing uninterruptedly from her eyes Who is there who can bear the drops of the first rains ! I.

(I) saw her face over (her) two breasts, (and it seemed as if) the moon had mounted the *Sumeru* mountain for fear of *Rāhu* II

O damsel, what shall I narrate about her ! I cannot describe the condition in which she was found by me III.

The wind vomits fire, the sandal (emits) poison, the thing that was cold, has become hot IV

The moon causes more heat than even the sun does. Life cannot continue when the three (the wind, the sandal and the moon) have become one-minded. V

No remedy has any effect. Her malady is due to Cupid. VI

Without seeing you, she will not survive even for a moment, even though the graceful lady may drink nector VII.

Vidyāpati says etc.

७—मालवरागे

कंटकमाझ कुसुम परगास ।
भमर विकल नहि पाबए पास ॥ १ ॥
रसमति मालति पुनु पुनु देखि ।
पिबए चाह मधु जीव उपेखि ॥ २ ॥ ध्रुव ॥
भमरा विकल भमए सब ठाम ।
तोह विनु मालति नहि विसराम ॥ ३ ॥
ओ मधुजीवी तञो मधुरासि ।
साँचि धरसि मधु तञो न लजासि ॥ ४ ॥
अपने मने धनि बुझ अवगाहि ।
तोहर दुषन[1] वध लागत काहि ॥ ५ ॥
भनइ विद्यापतीत्यादि ।

८—मालवरागे

मञो सुधि पुरुब पेम भरे भोरि
भान अछल पिआ आइति मोरि ॥ १ ॥
जाइते पुछलन्हि भले ओ न मन्दा
मन वसि मनहि बढ़ओलन्हि दन्दा ॥ २ ॥ ध्रुवं ॥
ए सखि सामि अकामिक गेला
जिवहु अराधन अपन न भेला ॥ ३ ॥
सुपुरुस जानि कैइलि तुअ सेरी
पाओल पराभव अनुभव बेरी ॥ ४ ॥
तिला एक लागि रहल अछि जीवे
(विनु) सिनेह वरए जनि दीवे ॥ ५ ॥
चान्द वदनि धनि झाखह जनू
तुअ गुण लुबुधि आओत पुनु कान्हू[2] ॥ ६ ॥
भनइ विद्यापतीत्यादि ।

१—दूषण । २—कनू ।

[7]

The flowers blossom in the midst of thorns the anxious bee is unable to get up to them I

Having seen you again and again, O *Mālatī* flower, full of juice, he wants to suck as much (honey) as he can II

The anxious bee is roaming about from one place to another he knows no rest without you, O *Mālatī* III

He lives on honey and you are a repository of honey. You have collected (honey) and are holding it, still you do not feel ashamed ! IV.

O lady, think within yourself and just consider as to who will be held responsible for the murder when the fault is yours V

Vidyāpati says etc.

[8]

I, an innocent woman, remained unmindful on the strength of the former love : I had the impression that my husband was at my disposal I

Going, he did not tell me anything-either good or bad. He remained in my heart and caused anguish to grow therein. II

O friend, my husband went away all on a sudden he did not become my own even by propitiation with life III

Having considered you to be a fine man, I took resort under you; but when the time came, I had the bitter experience of agony. IV

My life is continuing for a moment it is like a lamp burning (without) oil V

O lotus-faced lady, have no anguish *Śrīkrsna*, being attracted by your qualities will come back again VI.

Vidyāpati says etc

९—मालवरागे

कत (न) अछ युवति कलामति आने
तोहि मानए जनि दोसरि पराने ॥ १ ॥
तुअ दरसन विनु तिलाओ न जिबइ[1]
दारुण मदन वेदन कत सहई ॥ २ ॥ ध्रुवं ॥
सुन सुन गुणमति पुनमति रमणी
न कर विलम्ब छोटि मधुरजनी ॥ ३ ॥
सामर अम्बर तनुक[2] रङ्गा
तिमिर मिलओ ससि तुलित तरङ्गा ॥ ४ ॥
सपुन सुधाकर आनन तोरा
पिउत अमिञा हसि चान्द चकोरा ॥ ५ ॥
भनइ विद्यापतीत्यादि ।

१०—मालवरागे

सरदक चान्द सरिस मुख तोर रे
छाड़ल विरह अन्धारक दुख रे ॥ १ ॥
अमिल मिलल अछ सुदृढ़ समाज रे
पुरुबक पुन परिणत भेल आज रे ॥ २ ॥ ध्रुवं ॥
हेरि हल सुन्दरि सुनहि वचन रे
परिहरि लाज सुलहि मन मोर रे ॥ ३ ॥
रसमति मालति भल अवसर रे
पिबओ मधुर मधु भुषल भमर रे ॥ ४ ॥
उपगत पाहोन रितुपति साह रे
अपनुक अङ्गिरल कर निरवाह रे ॥ ५ ॥
सुपुरुषे पाओल सुमुखि सुनारि रे
दैवे मेराओल उचित विचारि रे ॥ ६ ॥
भनइ विद्यापतीत्यादि ।

१—जिबई । २—तनुकेर ।

[9]

There are countless young beautiful women other than yourself : but (more than any one of them) he loves you, like his second self I.

He cannot rest without seeing you even for a moment : he remains suffering so much of troubles caused by Cupid II

Hear (me), hear (me), O you damsel, you are a fortunate lady and you possess noble qualities and you have attained merits as well, please do not delay, the night of the spring is short III

Under your garment of black colour, the beauty of your body will be very appropriately comparable to that of the moon enveloped in dark. IV.

Your face is like the full moon the *Cakora* bird will suck the juice of nector from the moon V.

Vidyāpati says etc

[10]

Your face is like the moon of the autumn, this being so, the troubles caused by the dark of bereavement has disappeared I

I have got a very good company, the merits of the previous (life) have borne fruits to day II

O beautiful lady, please look (towards me and) hear my words, having given up your bashfulness, [please] give pleasure to my mind III.

O *Mālatī*, you are full of juice ; time also is opportune let the hungry bee drink sweet honey. IV

The king of the seasons, the royal guest, is come, [please] do what you had agreed to do. V.

The good man got a nice lady: the God united [the two] after due consideration VI.

Vidyāpati says etc

११—मालवरागे

जहि खने निअर गमन होअ मोर ।
तहिखने कान्ह कुशल पुछ तोर ॥ १ ॥
मन दए बुझल तोहर अनुराग ।
पुन-फले गुणमति पिआ-मन जाग ॥ २ ॥ध्रुवं॥
पुनु पुछ पुनु पुछ मोर मुख हेरि ।
कहिलिओ कहिनी कहबि कत बेरि ॥ ३ ॥
आन बेरि अवसर चाल आन ।
अपने रभसे कर कहिनी कान ॥ ४ ॥
लुबुधल भमरा कि देब उपाम ।
बाधल हरिण छाडए नहि ठाम ॥ ५ ॥

भनइ विद्यापतीत्यादि ।

१२—मालवरागे

कतन जीवन सङ्कट परए कत न मीलए नीधि ॥ १ ॥
उत्तिम तैअओ सत्य न छाड़ए भल मन्द कर बीधि ॥ २ ॥ ध्रुवं ॥
साजनि गए बुझावह कान्हू ॥ ३ ॥
उचित बोलइते जे होअ से हो(अ) दैन न भाखह जनू ॥ ४ ॥
जैसनि सम्पति तैसनि आसति पुरुब अइसन छला ॥ ५ ॥
मोन[१] बेचि यदि प्राण जे राषीअ ताते मरण भला ॥ ६ ॥

भनइ विद्यापतीत्यादि ।

१—मान बेचि प्राण जे राखिअ ।

[11]

Whenever I go near him, *Krsna* makes inquiries about you I

I purposely ascertained [the depth of his] affection for you It is a sequence to some meritorious work that a lady having good qualities remains in the mind of her lover. II

Having looked at me, he asks me again and again · how many times [I do not know], would he repeat the tale already told ! III

The occasion relates to one topic, but he brings in the talk about just the other thing *Krsna*, always talks according to his own likings IV

Can he be compared with the fascinated bee ? [no], (nor with) a deer that gets accustomed to [a particular tract of] land and does not leave the place V.

Vidyāpati says etc

[12]

Whatever may be the amount of trouble that he has to undergo, whatever may be the amount of treasure that he obtains, a good [person] does not forsake truth. Good or bad [luck] accrues to one [as it is destined] by the creator I-II

O lady you go and pacify *Krsna* III.

Whatever may be [the consequence] of telling the truth, still never talk with the spirit of affliction IV.

Indulgence is in accordance with the excellence [possessed by an individual]—this was so in former times. V

Death is preferable to remaining alive at the cost of selling one's *heart* [honour] VI.

Vidyāpati says etc.

१३–मालवरागे

कोकिल[१]-कुल कलरव काहल बाहर बाजे
मञ्जरि कुज मधुकर गुजर से सुनि कुजर गाव ॥ १ ॥
मने मलान परान दिगन्तर लगनु[२] कीए न लाज ॥ २ ॥
विरहिनि-जन म(ा)रन कारन बेकत भउ विधुराज ॥ ३ ॥
सुन्दरि अबहु तेजिअ रोस
तु[३] वर-कामिनि इ[४] मधुयामिनि अपद न दिअ दोस ॥ ४ ॥
कमल चाहि कलेवर कोमल वेदन सहए न पार ॥ ५ ॥
चान्दन[५] चन्द कुन्द तनु ताबए ताबल मोतिमहार ॥ ६ ॥
सिरिसि कुसुम सेज ओछाओल तहु न आबए नीन्द[६] ॥ ७ ॥
आकुल चिकुर चीर न समर(ह) सुमर(ह) देव गोविन्द ॥
भने विद्यापतीत्यादि ।

१४–मालवरागे

के मोरा जाएत दुरहुक दूर सहस सौतिनि वस माधुरपूर ॥ १ ॥
अपनहि हाथ चलति अछ नीधि
जुगदश जपल आजे भेल सीधि ॥ २ ॥ ध्रुवं ॥
भल भेल माइहे कुदिवस गेल चान्द कुमुद दुहु दरसन भेल ॥ ३ ॥
कतए दमोदर देव वनमालि कत एक हमे धनि गौर गोआरि ॥ ४ ॥
आजे अकामिक दुइ डिठि मेलि देव दहिन भेल हृदय उवेलि ॥ ५ ॥
भनइ विद्यापति सुन वरनारि कुदिवस रहए दिवस दुइ चारि ॥ ६ ॥

१–कोकिल कुल कलरव काहल कुसुमित कानन राव ।
मञ्जर कुञ्ज मधुकर गुञ्जर से सुनि गुञ्जरि गाव ॥
... ... बाहर कुञ्जर राज ।
२–लागए किअए न लाज । ३–तू । ४–ई । ५–चन्दन ६–निन्द ।

[13]

The herd of cuckoos is sending forth sweet notes over blossoms in groves, the bees are humming, having heard this, the elephant sings I

Your heart is aggrieved, your soul is in a far away [country], are you not ashamed at this ? II

The moon, the cause of death of women, bereaved [of their husbands] has become visible [above, in the horizon] III.

O damsel, away with anger even now, you are a beautiful young lady and it is the night of the spring please do not find fault [with me] without rhyme or reason IV

The body that is more delicate than a lotus cannot tolerate the troubles V.

The sandal, the moon and the *kunda* flower, all cause heat to the body, even the necklace of pearls has become hot VI

I spread the *sirīsa* flowers over the bed, still you have had no sleep VII

The hairs are dishevelled, the clothes have become unmanageable, please remember the Lord *Govinda*

Vidyāpati says etc

[14]

Who would have gone for me so far away ? There are thousands of co-wives living in the city of *Mathurā* I

The treasure, of its own accord, has started coming into my hands; the secret mutterings of ages have borne fruits today II.

Ah, it is good that the evil days are over : the moon and the lily have seen each other. III.

Where is the god *Dāmodara,* he that puts on a garland of lotuses, where am I, a foolish cowherd woman IV.

To day accidentally, each one of us caught the glimpse of the other · the destiny became favourable to the greatest possible extent V.

Vidyāpati says, "Hear, O lady, evil days remain for a short period only".

१५—मालवरागे

सजल नलिनि दल सेज सोआइअ परसे जा[1] असिलाए ॥ १ ॥
चान्दने नहि हित, चान्द विपरित, करब कओन उपाए ॥ २ ॥ ध्रुवं ॥
साजनि सुदढ कइए जान ॥ ३ ॥
तोहि विनु दिने दिने तनु खिन विरहे विमुख (भेल) कान्ह ॥ ४ ॥
कारनि वैदे निरसि तेजलि आन नहि उपचार ॥ ५ ॥
एहि बेआधि औषध तोहर अधर अमिञ (केर) धार ॥ ६ ॥
भनइ विद्यापतीत्यादि ।

१६—मालवरागे

मञो सुधि पुरुष पेम भरे भोरी ।
भान अछल पिआ आइति मोरी ॥ १ ॥
जाए खने पुछलन्हि भले ओ न मन्दा ।
मन वसि मनहि बढ़ओलन्हि दन्दा ॥ २ ॥ध्रुवं॥
ए सखि सामि अकामिक गेला ।
जिवहु अराधन अपन न भेला ॥ ३ ॥
सुपुरुष जानि कै(इ)लि तुअ सेरी ।
पाओल पराभव अनुभवि वेरी ॥ ४॥
तिला एक लागि रहल अछि जीवे ।
जनि अन्धार बरइ घर दीबे ॥ ५ ॥
सुख जनमातर सुरत (भेल) सपना ।
सुन भेले नीन्द[2] गुन दरसि अपना ॥ ६ ॥
ताहि सुपुरुसके कि बोलिबो आइ ।
अनुसए पाओल वचन बड़ा इ ॥ ७ ॥
वचन रभस नहि सुख नहि हासे ।
भागि ने विचए भञ विलासे ॥ ८ ॥
हृदय न डरे बड़ हेतु जनाइ ।
कञोने परि सेओब निठुर कन्हाइ ॥ ९ ॥
भनेइ विद्यापतीत्यादि ।

१—से । २—निन्द ।

[15]

I make him sleep on the bed of wet lotuses, even they dry at [hıs] touch I

The sandal is not beneficial, the moon ıs hostile; what [new] remedy shall I now find out ? II

O lady, know ıt to be certaın, wıthout you, *Kısna's* body is becomıng thınner day by day On account of bereavement he has become ındıfferent [towards hıs lıfe] III-IV

The physıcıans have lost all hopes and they have dıscarded the patıent . now there ıs no remedy left V

The nector of your lips ıs the [only] remedy agaınst this malady. VI

Vıdyāpatı says etc

[16]

I, a sımpleton, remaıned unmındful [about our these affaırs] on the strength of our love of earlıer days I had the impressıon that my sweetheart was at my dısposal I

At the time of going he dıd not tell me anythıng, eıther good or bad. He remaıned ın my heart and caused anguısh to grow therein. II.

O frıend, my husband departed all on a sudden He dıd not become my own even by propitiatıon wıth lıfe III

I resorted to *you* (hım) as I consıdered *you* (hım) to be a good man but havıng had the experıence (of affaırs) I receıved troubles. IV

(Thıs) lıfe has remaıned for a moment, ıt ıs lıke a lamp burning ın a dark house V

Happiness has gone away to the next lıfe, unıon wıth the sweetheart has become a dream, the sleep produced its effect and became voıd. VI

What more shall I, today, speak to that noble man ? It is enough that he has repented VII

I have no attractıon for talks, I find no pleasure, I appreciate no jokes; .. . . .. (?) VIII

There are good reasons, knowing them the heart ıs not frightened. By what means shall I serve *Krsna* who has no pıty ? IX

Vıdyāpatı says etc.

१७–मालवरागे

कुसुमे रचित सेजा, दीप रहल तेजा, परिमल अगर चन्दने ॥१॥
जबे जबे तुअ मेरा, निफले बहलि बेरा, तबे तबे पीडलि मदने ॥२॥
माधव तोरि राही वासक सजा ॥३॥
चरण-सबद (भाने), चौदिस आपए काने,
पिआ लोभे परिनति लजा ॥४॥
सुनिञा सुजननामे, अवधि न चूकए ठामे, जनि वन पसेर[1] लहरी॥ ५॥
से तुअ गमन आसे, निन्द न आवए पासे, लोचन लागल देहरी ॥६॥
भने विद्यापतीत्यादि ।

१८–मालवरागे

आसा[2] मन्दिर बैस निसि गमावए सुखे न सूत सयान ॥ १ ॥
जखने[3] जतने जाहि निहारए ताहि ताहि तुअ मान ॥ २ ॥ध्रुव॥
वन उपवन कुज[4] कुटीरहि सवहि तोर[5] निरूप ॥ ३ ॥
तोहि विनु (हरि) पुनु पुनु मुरुछए अइसन पेम सरूप ॥ ४ ॥
मालति सफल जीवन तोर ॥ ५ ॥
तोरे विरहे भूवन भमए भेल मधुकर भोर ॥ ६ ॥
जातकि केतकि कत न अछ (ए) कुसुमरस[6] समान ॥ ७ ॥
सपनहु (ओ) नहि काहु निहारए मधु कि करत[7] पान ॥ ८ ॥
जकर हृदय (सखि) जतए रहल धसि (से) पए ततहि जाए॥९॥
जैअओ जतने बान्धि निरोधिअ निम न नीर समाए ॥१०॥
भने विद्यापतीत्यादि ।

१–पसर । २–आसाजे बैसल निशा । ३–जतए । ४–कुञ्ज ।
५–तोहि । ६–कुसुम सबहि । ७–कि करत मधुकेर पान ।

[17]

The bed has been prepared with flowers the lamp is lit and it is bright, there is also the fragrance of sandal and *aguru* I.

Whenever there had been a meeting with you, time was whiled away, on all such occasions Cupid troubled her II

O *Mādhava*, *Rādhā* has spread her bed (and she expects you), she lends her ears in all the four directions, as she apprehends the sound of (your) feet on account of her greed for her husband her sense of bashfulness has *become mature* [has disappeared] III-IV

We hear that a good man never fails to turn up at the place and time of appointment it is just like flames spreading in a forest V

In the hope of your arrival she has had no sleep. her eyes are (always) cast over the threshold [of her house] VI

Vidyāpati says etc.

] 18]

He squats and passes the nights inside the appartment in the hope of meeting you he does not sleep quietly over the bed I

Whensoever or whomsoever, he looks at carefully, in all of them and at every such place he has the impression that you are there II.

In forests, in gardens, in groves, in huts, everywhere he fancies your presence III

Without you he faints again and again: such is his genuine love for you IV

O *Mālatī*, your life has become fruitful V

On account of frustrations caused by bereavement the bee with his mind vacant goes on roaming about on the earth VI

Jātakī, *Ketakī* and others, there are so many kinds of flowers: of all of them the taste of their juice is similar VII

But even in dream he never looks at any one of them The question of sucking honey does not arise at all. VIII

Whersoever the heart of a person is attracted, it gets stuck in that very place IX

With whatsoever effort one may try to stop, water flows down and down *X*

Vidyāpati says ete.

१९—मालवरागे

पुरल पुर परिजन पिसुन जामिनि आध अन्धार ॥ १ ॥
बाहु पैरि हरि पलटि जाएब पुनु (हम) जमुना पार ॥ २ ॥
ञो कुले कुलकलङ्क डराइअ ञो कुले आरति तोरि ॥ ३ ॥
पिरिति लागि पराभव सहिअ इथि अनुम(ति) मोरि ॥ ४ ॥ध्रुवं॥
माधव तेज भुज गीम पास ॥ ५ ॥
जानब कन्ते दुरन्त के जाएत अछि[1] होएत उपहास ॥ ६ ॥
एत बोलि मोर गोचर धरब राखबि दुअओ लाज ॥ ७ ॥
मला-(न)-हु मुह मलान न करब होएत पुनु समाज ॥ ८ ॥
जगत कतन जुव-जुव(ती) जन कत न लाबए पेम ॥ ९ ॥
वापु पुरुष विचेखन बोलिअ जे चिन्ह आएस हेम ॥१०॥
भालभु[2] समन्दि चलु[3] ससिमुखि कवि विद्यापति भान ॥११॥
निकृत नेह निमेषओ बहुत न इ[4] छछ छैलओ जान ॥१२॥

२०—मालवरागे

मोरि अविनय जत, पललि खोञाब तत ।
चिते सुमरवि मोरि नामे ॥ १ ॥
मोहि सनि अभागलि दोसरि जनु होअ ।
तन्हिसन पहु मिल काम (कामे) ॥ २ ॥ध्रु०॥
माधव मोरि सखि समन्दल[5] सेवा ॥ ३ ॥
युवति-सहस—सङ्गे सुख विलसव रङ्गे ।
हम जल आजुरि देवा ॥ ४ ॥
पुरुब पेम जत निते सुमरव तत ।
सुमर (ब) जत न होअ सेखे ॥ ५ ॥
रहए सरिर जञो की न भुजिअ तञो ।
मिलए रमणि सतसंखे ॥ ६ ॥
पेअसि समाद सुनिञो हरि विसमय ।
करु पाए ततहि बेरा ॥ ७ ॥
कवि भने विद्यापति रूप नराएन ।
लखिमा देवि सुसेना[6] ॥ ८ ॥

१—बड़ । २—बालभ् । ३—चललि । ४—ई । ५—समदलि । ६—सुसेरा ।

[19]

The village is full of relatives and wicked persons. it will be dark in the other half of the night I

I have to return back to the other side of the *Yamunā* by swimming over my arms II

On this side I fear calumny to the family and on that side I (take note of) your anxiety III

In my opinion one has to suffer troubles on account of love. IV.

O *Mādhava* remove the noose of your arms that is encircling my neck, V.

My husband will come to know (of it) there I have the fear of unpleasantness besides I may become an object of ridicule VI

Kindly grant this prayer of mine, save the honour of both of us. VII.

Even when you are sad, please wear no gloomy appearance, again we shall have our union VIII

In this world, there are so many young men and women: so many of them love each other IX

The man who can differentiate between iron and gold is really wise. X.

Having thus spoken to her lover, the moon-faced lady started, *Vidyāpati*, the poet, says *XI*

Unmixed love even for a moment is great. this even the scholars, who are simple students, do not know. *X*II

[20]

You will kindly excuse all the incivilities indulged in by me: you will also remember my name I

Let there be none else so unfortunate as myself : a husband of his type, one obtains by persistent longings II

O *Mādhava*, my friend has sent the message of service III

In the company of thousands of damsels, you may enjoy and be happy but to me, you will offer water at least IV

The former love as much as it was, you will please remember that every day. there will be no end to reeollections V.

If one has his body (intact), what can he not enjoy Hundreds of millions of damsels become available. VI

Having heard the message of his beloved, *Hari* become aggrieved, and he started that very moment. VII.

The poet *Vidyāpati* says that he is in the retinue of *Rupānārāyaṇa* and *Lakhimā Devi* VIII.

२१—मालवरागे

लाखे तरुअर कोटीहि लता जुवति कत न लेख ॥ १ ॥
सबहि फूला मधु मधुकर मधुहु मधु विशेष ॥ २ ॥ध्रुवं॥
सुन्दरि अबहु वचन सून ॥ ३ ॥
सबे परिहरि तोहि इछ हरि[1] आपु सराहसि पून ॥ ४ ॥
जे मधु भमर निन्दहु सुमर बासि विसरए न पार ॥ ५ ॥
एलि मधुकर जाहि उडिपल सेहे ससारक सार ॥ ६ ॥
तोरि सराहनि तोरिए चिन्ता सेजहु तोरिए ठाम ॥ ७ ॥
सपनेहु[2] तोहि देखि पुनु कए लए उठ तोरिए नाम ॥८॥
आलिङ्गन दए पाछु निहारए तोहि विनु सुन कोर ॥ ९ ॥
पाछिलि कथा अकथ कथा लाजे न तेजए नोर ॥१०॥

भनइ विद्यापतीत्यादि ।

२२—मालवरागे

आदर[3] अधिक काज न[4] बन्ध माधव बुझल तोहर अनुबन्ध ॥१॥
आसा(ञो) राखह नएन पठाए कतिखन कौसले क(प)ट नुकाए २॥ध्रुवं
ए कान्हु ए कान्हु तोहे जे सयान ताके बोलिअ जे उचित न जान ॥३॥
कसिअ कसौटी चीन्हिअ हेम प्रकृति परेखिअ सुपुरुष पेम ॥४॥
सौरभे जानिअ कुसुम पराग नयने नीर दिअ नव अनुराग ॥५॥

विद्यापति ।

१—रीखि । २—सपनहुँ नहि हरि तोहि बिसरल लए उठ............
३—आदरे । ४—नहि ।

[21]

The trees, there are lacs. the creepers, there are crores, the young damsels, how many they are, there is no limit I

In every flower, there is honey, and there is a bee but there is always some difference in the taste of honey (of one flower from that of another) II

O beautiful lady, even now listen to me III.

Leaving all aside *Hari* likes you you praise your good luck IV

The honey that remains before the mind's eye of the bee even when it is asleep—that it cannot forget even when it becomes stale V.

The (flower) over which the bee, having roamed (here and there), often hovers that (flower) is the most precious thing in this world. VI

He praises you alone, he thinks of you alone, he has his bed at the (very) place (where) you used to sleep in dream he beholds you again and again and having uttered your name he startles up. VII-VIII

Having embraced you he looks behind, but he finds his lap vacant as you are not there IX

The subsequent happenings are indescribable on account of bashfulness he does not shed tears X

Vidyāpati says etc.

[22]

If there is more of honour there is no sincerity for work, *Mādhava*, I have come to know of your design I

You send your eyes and keep (others) in suspense. How long under your cleverness will your fraud remain concealed [It is therefore, not necessary to advise you] II

O *Krsna*, you are a wise man One should advise him who does not know what is proper III

Gold is tasted by rubbing it over a touchstone The love of a noble man is known from his nature IV

Pollens of a flower are identified by their smell new love becomes manifest through the agency of the eyes V

Vidyāpati.

२३—मालवरागे

अगमने प्रेम गमने कुल जाएत ।
चिन्ता—पङ्क लागलि करिणी ॥१॥
मञो अबला दह दिस भमि झाखञो ।
जनि व्याध-डरे भीरु हरिणी ॥२ ॥ध्रुवं॥
चन्दा दुरजन गमन विरोधक ।
उगल गगन भरि वैरि मोरा ॥ ३ ॥
कुहू-भरमे पथ पद आरोपल ।
आए तुलाएल पञ्चदशी ॥४॥
हरि अभिसार मार उदवेजक ।
कञोने निवारव कुगत ससी ॥५॥
भनइ विद्यापतीत्यादि ।

२४—मालवरागे

प्रथम प्रेम हरि जत बोलऊ आदर ओल[1] न भेल ॥ १ ॥
बोलल जनम भरि जे रहत दिने दिने (से) दुर गेल ॥ २ ॥ध्रुव॥
किदहु मोर अविनय पल्ल की मोर दीघर मान ॥ ३ ॥
कि परपेअसि पिसुन वचन तथी पिआञो देल कान ॥४ ॥
साजनि माधव नहि गमार ॥ ५ ॥
पेमे पराभव बहुत पाओल करम (क) दोस हमार ॥ ६ ॥
बड़ बोलि हरि जतने सेओल सुरतरु सम (तनि) जानि ॥ ७ ॥
अनुभवे[2] भेल कपट मन्दिर आवे की करब आनि ॥ ८ ॥
सुपहुक वचन रद-सम मोहिअ अखल्ल भान ॥ ९ ॥
अपन भासा बोलि विसरए इथी (कि) बोलत आन ॥ १० ॥
भनइ विद्यापतीत्यादि ।

१—ओन । २—अनुभवि बुझल ।

[23]

If I do not go I lose my love, and in ease I go to him I lose the (prestige of my) family. The cow elephant is stuck in the mud of anxiety I

I, an unfortunate woman, toss about to and fro and bewail like a timid roe from fear of a hunter. II.

The wicked moon, my enemy, who obstructs (my) movement, has arisen and has filled the whole of the sky (with his brilliance). III.

I set my foot on the path under the impression that it was the night of conjunction, but it came to be a full moon night IV

Who is there who will check the moon, the devilish excitor of Cupid from the (path) running to the place of union with Hari ? V.

Vidyāpati says etc.

[24]

I did not enjoy so much as Hari had promised when our love was in the first stage I

Even that about which he had said that it would continue for the whole of life, has, day by day, disappeared II

(Has it been so because) I, [unknowingly] showed discourtesey or (because) my anger lasted long ? III.

O, has my sweetheart listened to the beloved of another person or to the advice of some wicked fellow IV.

O good lady, *Hari* is not a dullard V

He suffered much on account of love, all this (happened) due to my misfortune VI

I considered *Hari* to be great, I knew him to be like the divine tree (and it was because of these) that I took resort under him VIIi.

Experience has proved that (he is) a house of fraud, what sort of boast shall I maintain in such a circumstance VIII.

The impression in my heart was that the words of a noble master are like the tusk of an elephant IX

He forgets even what he says, what will a third person speak in such a (state). X

२५—मालवरागे

सेहे परदेस पर जोषित रसिआ
हमे धनि कुऊमति नारि ॥ १ ॥
तन्हि पुनु कुशले आओब निज आलए
हम जीवं गेलाह मारि ॥ २ ॥ ध्रुव ॥
कहब पथिक पिआ मन दए रे
जौवन वले चलि जाए ॥ ३ ॥
जञो आबिअ तञो सुइना[1] आओब
जाओ विजयो रितुराज ॥ ४ ॥
अबधि बहुत हे रहत नहि जीवन
पलटि न होएत समाज ॥ ५ ॥
गेला नीर निरोधक की फल
अवसर बहला दान ॥ ६ ॥
जञो अपने नहि जानीञा रे
भलजन पुछब आन ॥ ७ ॥

विद्यापतीत्यादि ।

२६—मालवरागे

नवहरितिलक-वैरि-सखयामिनि कामिनि कोमल कान्ती[2] ॥ १ ॥
जमुनाजनक—तनयरिपु—घरिणी-सोदर सुअकर साती[3] ॥ २ ॥ध्रुव॥
माधव तुअ गुणे लुबुधलि रमणी ॥ ३ ॥
अनुदिने खिनतनु दनुज—दमन-घनि-भवनजवाहनगमनी ॥ ४ ॥
दाहिन-हरितह्न पाव पराभव एत सबे सह तुअ लागी ॥ ५ ॥
बेरि एक सर-सागर गुनि खाइति बधक होएब तोहे भागी ॥ ६ ॥
सारङ्ग-साद विषाद बढावए पिकधुनि सुनि पचताबे ॥ ७ ॥
अदिति-तनय-भोअण-रुचि सुन्दर दसमि दशा लग आवे ॥ ८ ॥

भनइ विद्यापतीत्यादि ।

१—सुदिना । २—काँती । ३—साँती ।

[25]

O lady, he is in a foreign land. He takes delight in the company of [some] other man's wife I am a woman of an honourable family. I

[It is sure], he will again return back home safely. But [in the meantime] he has taken away my life. II

O traveller, you will kindly deliver my message to my sweetheart with care. ' The youth is passing away uselessly" III

"If you come *sui* [?] will not [a happy day will] come let the king of the seasons, go a conquerer IV.

"[When] the time limit will expire, [my] life will not continue and [we] shall not have any further union. V.

What is consequence of blocking [the course] of water that has flown away or of a gift that is presented after the occasion is over " VI.

If you do not understand yourself, you will, please, consult [some] other noble persons VII

Vidyāpati says etc.

[26]

It is the night of the friend of the enemy of the god who has the new moon as an ornament over his forehead. The damsel is extremely tender I

She has troubles from the son of the full brother of the wife of the enemy of the son of the father of the *Yamunā* II,

O *Mādhava*, the lady who walks like the conveyance of the god born from the residence of the wife of the vanquisher of demons is very much attracted towards you on account of your good qualities and her body is growing thinner day by day III IV

She is having troubles from the southern breeze: all these she tolerates for your sake V.

Perchance, she, all on a sudden, will devour the multiple of arrow and ocean you will then be held responsible for this homicide. VI

The noise of a peacock torments her · when she hears the voice of a cuckoo, she begins to lament. VII

The tenth stage [of life] that has the colour of food of the son of *Aditi* is appproaching her. VIII.

Vidyāpāti says etc.

२७—मालवरागे

हरि-रिपु—वरद—पए—गृह-रिपु ताहर काल हे ॥ १ ॥
तासु भीमरुत-विरहे वेआकुल से सुनि हृदया साल रे ॥ ध्रुव ॥
सुनु सुन्दरि तेज[1] मान कुरु गमने ॥ ३ ॥
अनुदिने-तनु खिनि तुहिन नही जीनि तुअ दरसने ता जीवने ॥ ४ ॥
हरि-रिपु-असन ऐसन वर-गो जिम मुञ्चसि गोव्रज मे गोविन्द ॥ ५ ॥
करे कपोल गहि सीदति सुन्दरि गोज मिलल ससिहि कला ॥ ६ ॥
हरि-रिपु-नन्द—प्रिआ—सहोदर नहि दे तिह्नी ता-सुअ कामिनी ॥ ७ ॥
विद्यापतीत्यादि ।

२८—मालवरागे

चान्द-वदनि धनि चान्द उगत जबे ।
दुहुक उजोरे दुरहि सओ लखत सबे ॥ १ ॥
चल गज-गामिनि जाबे तरुण तम ।
किम्बा कर अभिसारहिं उपसम ॥ २ ॥ ध्रुवं ॥
चान्द-वदनि धनि रयनि उजोरी ।
कञोने परि गमन होएत सखि मोरी ॥ ३ ॥
तोहो परिजन परिमल दुरवार ।
दुर सञो दुरजने लखब अभिसार ॥ ४ ॥
चौदिस चकित नयन तोर देह ।
तोहि लए जाइते मोहि सन्देह ॥ ५ ॥
अगिरि अएलाहु पर—आएत काज ।
विफल भेले मोहि जाइते लाज ॥ ६ ॥
भनइ विद्यापतीत्यादि ।

१—तेजि ।

२९—मालवरागे

जलउ जल्धि मंदा जहा वसे दारुण चन्दा ॥ १ ॥
वचन नहि के परमाने समय न सह पचवाने ॥ २ ॥ध्रुव॥
कामिनि पिआ विरहिनी केवल रहलि कहिनी ॥ ३ ॥
अवधि समापित भेला कइसे हरिवचन चुकला ॥ ४ ॥
निठुर पुरुष-पिरिती जिव दए सन्तर जुवती ॥ ५ ॥
निचल नयन-चकोरा ढरिए ढरिए पल नोरा ॥ ६ ॥
पथए रहञो हेरि हेरी पिआ गेल अवधि विसरी ॥ ७ ॥
विद्यापति कवि गावे पुनफले सुपुरुष की नहि पावे ॥ ८ ॥

३०—मालवरागे

पुरुब जत अपुरुब भेला समय
वसे सेहञो दुर गेला ॥ १ ॥
काहि निवेदञो कुगत पहू
परम हो पर-रत ।ओ लहू ॥ २ ॥ध्रुवं॥
तोहँहुँ मानवि[1] ओ अभिमानी
परजना ओ वड भय हानी ॥ ३ ॥
हृदय-वेदन राखिअ गोए
जे किछु करिअ भुजिअ सोए ॥ ४ ॥
सवहि साजनि धैरज सार
नीरसि कह कवि कण्ठहार ॥ ५ ॥

१—मानिनि ।

[29]

May the nasty accursed water of the ocean in which the cruel moon resides, be burnt away I.

Who is there who does not believe in the saying that Cupid does not tolerate delay II

It is only in conversation that now the lady bereaved of her sweetheart is described to be a *ramanī* III

The period of appointment in over how has he not been able to keep his words IV

Harsh is the course of love with a man: a young woman, however, traverses it at the cost of her life V

The motionless eyes are like *cakora* birds: they are steady; tears are incessantly dropping (from them) VII.

I remain gazing towards the path; the sweetheart has forgotten the (period of) appointment VII.

The poet *Vidyāpati* says, a good man, what can he not get as a consequence of his virtuous actions ? VIII.

[30]

Whatever, in former days was, extra-ordinary, in course of time, that also has disappeared I

To whom shall I describe (my feelings when the) lord is following a bad course ? Even though he is a great (personality) he has become very light when he indulges in another person's woman II

You, also, are a proud girl, he too is (extremely) proud We, the attendants, also have much fear of loss (of prestige). III

One should keep feelings of the heart concealed, whatever one does, he reaps the consequences thereof. IV.

Having set aside (all the arguments to the contrary), the poet *Kanthahāra* says, O lady, in all (circumstances) patience in the best [quality]. V.

Vidyāpati says etc.

३१—मालवरागे

झटक झाटल छाडल ठाम
कएल महातरुतर विसराम ।। १ ।।
ते जानल जिव रहत हमार
सेष डार टुटि पलल[1] कपार ।।२।।ध्रुवं।।
चल चल माधव कि कहब जानि
सागर अछल थाह भेल पानि ।।३।।
हम जे[2] अनओले की भेल काज
गुरुजन परिजने होएतउ हे लाज ।।४।।
हमरे वचने जे तोहहि विराम
फेकलओ चेप पाव पुनु ठाम ।। ५ ।।

भनइ विद्यापतीत्यादि ।

३२—मालवरागे

अवयव सबहि नयन पए भास अहनिसि झाषए पाओब पास ।।१।।
लाजे न कहए हृदय अनुमान प्रेम अधिक लघु जानत आन ।।२।। ध्रुवं।।
साजनि कि कहब तोर गेञान पानी पाए सीकर भेल कान्ह ।। ३ ।।
बहिर होइआ[3] नहि कहिअ समाद होएतौ[4] हे सुमुखि पेम परमाद ।।४।।
जञो तन्हिके जीवने तोह काज गुरुजन-परिजन परिहर लाज ।। ५ ।।
दण्ड दिवस दिवसहि हो मास मास पार गञो वर्षक पास ।। ६ ।।
तोहर युडाइ तोहरे मान गेल रुआए केओ आन परान ।। ७ ।।
भनइ विद्यापतीत्यादि ।

१—पल्ल । २—हमे । ३—होइअ । ४—होएतहु ।

[31]

Having been troubled by storms accompanied with rains I left my place and took resort under a big tree. I.

While doing so, I had hoped that my life thereby would be saved but a heavy branch of the tree broke and fell upon my head II.

O *Mādhava*, off you go, what shall I speak to you ? I know that [our love that] was [deep] like an ocean, has [its depth] now become fathomable III.

What purpose has been served by getting me brought to this place ? I shall get ashamed before superiors and relatives. IV.

You become silent [or indifferent] on my saying [this]: even a stone that is thrown away reaches some place [some where. V.

Vidyāpati says etc.

[32]

All the limbs of the body are reflected over his eyes. Day and night he wistfully remains lamenting for getting near [you] I

On account of bashfulness, he does not give expression to the feelings of his heart His love [for you] is much, [but if he will speak about it] others will think it to be less II.

O good lady, what shall I speak about your wisdom? Having obtained [a contact with] water *Krsna* became like sprays III.

One becomes deaf if he does not deliver the message [entrusted to him]: o friend, you will have calumny in matter of love. IV.

If you have the necessity of his remaining alive, give up your feeling of bashfulness [before] superiors and relatives V.

The period of 24 minutes make a day, days make a month and months a year VI.

It is a thing meant for your satisfaction and still you show anger : [it seems as if] somebody else has made your heart lament. VII.

३३–मालवरागे

†भागल कपोल अलके लेल साजि। सङ्कुचल नयन काजरे आंजि[1] ॥१॥
पकला केश कुसुम कर वास। अधिक सिङ्गारे अधिक उपहास ॥२॥
आहा वएस कतए चलि गेल। बड उपताप देखि मोहि भेल ॥३॥
थोथळ थैआ थन दुइ[2] भेल। गरुअ नितम्ब सेहओ दुर गेल ॥४॥
जौवन सेष सुखाएल अङ्ग। पछेहळि लुळए उमत अनङ्ग ॥५॥
भनइ विद्यापतीत्यादि।

३४–मालवरागे

तोहर हृदय कुलिस कठिन वचन अमिञा (केरि) धार ॥ १ ॥
पहिलहि नहि बुझए पारल कपट के (र) वेवहार ॥ २ ॥
जत जत मन (अ) छल मनोरथ विपरित सबे भेल ॥ ३ ॥
आखि देखइते[3] कुपथ धसिलहु आरति गौरव गेल ॥ ४ ॥ ध्रुवं ॥
साजनि[4] हमे कि बोलब आओ ॥ ५ ॥
आगु गुनि जे काज न करए पाछे हो पचताओ ॥ ६ ॥
उत्तिम जन वेवथा (जञो) छाउए निज वे-था चुक[5] ॥७॥
कैसे कए से मुह देषावए पैसि पतारल कूप ॥ ८ ॥
अवे हमे तुअ सिनेह जान(ल) कञोन उपमा देब ॥ ९ ॥
ए हरि चोचक खोन्धा अइसन किछु लबा लिषेब ॥ १० ॥
विद्यापतीत्यादि।

Gupta reads.

†हमे धनि कुटिनि परिनति नारि बएस ओ बास न कहञो विचारि ॥१॥
ककरहु पान ककरहु दिअ सान कत न हकारि कएल अपमान ॥२॥
कए परमाद धिआ मीर भेल आहा जोवन कतए चलि गेल ॥३॥
खने खस घोघट विघट समाज खने खने आब हकारलि लाज (क)
भनइ विद्या रस नहि छेओ हासिनि देवि-पति सिव सिंह देवो (ख)

१–आँजि। २–दुहु। ३–आँखि देखि। ४–माधव। ५–सहञो वेथा निज चूप।

[33]

I have decorated my tottered cheeks with hairs and painted the contracted eyes with collyrium. I.

Flowers are there over the hairs that have become gray. The more the decoration, the more ridiculous it is II

Oh, where has gone away my youth ? Seeing (this condition of mine) I have had much grief III

The two breasts have become loose and are hanging. The heavy hips, even they have disappeared IV

My youth has gone away and the limbs have become thinner The mad Cupid is now rolling over that very ground. V.

Vidyāpati says etc

[34]

Your heart is as hard as thunder your voice is (like) a stream of nector I.

I could not know (your) deceitful behaviour beforehand II.

Whatever you have done (in affairs of our love) all that has been contrary to the desires that were in my heart III.

With my eyes open, I jumped over the evil path. In anxiety the feeling of self-respect vanished away IV

O friend, what more shall I say now ? One who does not act after thinking (of the consequences) beforehand, has to repent subsequently V-VI.

The good man, who dishonours the usual code of conduct, he who fails in his words, how does he venture to show his face after he has entered into a well covered with leaves ? VII--VIII

Now I have been able to know about your love: With what shall I compare it ? IX.

O Hari, like the nest [ ] of the *coñcā bird* it is. . . [?] X

Vidyāpati says etc.

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1 O lady, I am an old procuress intentionally I do not disclose either my age or residence To some I offer betels and to others I give encouragement Due to carelessness I got a daughter and my youth has disappeared.

From time to time I cover my face with a veil, and that when I am with other people: sometimes I show invited bashfulness *Vidyāpati* says "She has not the least of sentiment of love master *Śivasimha* is the husband of *Hāsinī Devī* "

The proper arrangement of the stanzas seems to be this--

(1) The first 3 stanzas taken from G

(2) The 3rd and the 4th stanzas from the N Ms.

(3) The 1st, the 2nd and the 5th stanzas of N Ms.

(4) The last two stanzas of G.

३५—मालवरागे

एषने पाबञो ताहि विधाता
ताहि बान्धि मेलञो अन्ध-कूप ॥ १ ॥
जकर नाह सुचेतन नही
ताके कके दिअ रूप ॥ २ ॥ध्रुवं॥
ई रूप हमर वैरी भए गेल
देह बहुति विसाल ॥ ३ ॥
आनका[1] ई रूप हिते पाप होअए
हमर ई भेल काल ॥ ४ ॥
साजनि अबे कि पुछह[2] सार
परदेस पर-रमनि—रतल
न आब कन्त हमार ॥ ५ ॥
भनइ विद्यापतीत्यादि ।

३६—मालवरागे

हमरें वचने सखि सतत न जएबे
तहु परिहरिहह राति ॥ १ ॥
पढ़ल गुनल सुग विराडे खाएब
सब दिस होएत अकान्ति[3] ॥ २ ॥ध्रुवं॥
अनु[4] विवर (सखि) हमर उपदेस ॥ ३ ॥
विरडा नाम जते दुषे सूनिञ
हठे छाड़ब से देस ॥ ४ ॥
सारो आनि से चानके सोपलह
देषतहि अपनी आखि ॥ ५ ॥
सूध मासु हाडहिसञो खएलक
केवल पखिआ राखि ॥ ६ ॥
भमि भमि विरडी सबहि निहारए
डरे नहि करे उकासी ॥ ७ ॥
दही दूधहु सञो षएलक गिरिहथ पळ्ल उपासी॥८॥
भनइ विद्यापतीत्यादि ।

१—आनका रूपहि तें हित होअए । २—पूछह । ३—अकाँति । ४—अनुसरब ।

[35]

If I find him now I shall fasten the Creator (with a rope) and drop him down into a dark well. I

Why does he give beauty to the woman who does not have a noble husband II.

This beauty has become my enemy: the body has become very bulky. III.

To others this beauty is helpful, but for me it has become my destroyer. IV

O good lady , now what do you inquire of the realities ?

My sweetheart is attracted towards another lady in a foreign land, (and as such) he is not coming V

Vidyāpati says etc

[36]

If you follow my advice, o friend, you will particularly avoid (going at) night. I

The parrot when well trained will be eaten away by a cat and there will be calumny in all the quarters. II.

O friend, you will, please follow my instruction. III

Wherever you hear the painful name of the cat you will at once leave that land. IV

While you had your eyes open you surrendered to the moon your beauty. V.

He ate away the flesh along with the bones, leaving only the wings. VI.

The she-cat moves here and there; she looks at everybody; but on account of fear she does not (even) mew. VII.

(The he-cat) ate away even the curd and the milk: the house-holder remained without food. VIII

Vidyāpati says etc.

३७—मालवरागे

सुजन वचन हे जतने परिपालए कुलमति राखए गारि ॥ १ ॥
से पहु[1] वरिसे विदेस गमाओत जञ्ओ की होइति वर-नारि ॥ २ ॥
कन्हाइ पुनु पुनु सुभ-धनि समदि पठाओल
अवधि समापलि आए ॥।३॥
साहर मुकुलित (कर) कोलाहल पिक भमर करए मधु पान ॥ ४॥
ऋतु जामिनि हे कैसे कए गमाउति तोह बिनु तेजति परान ॥५॥
कुच–रुचि दुर गेल देह अति खिन भेल नयने गरए जलधार ॥६॥
विरह पयोधि काम नाव तहि आस धरए कडहार ॥७॥

३८—मालवरागे

सून सङ्केत निकेतन आइलि सुमुखि[2] विमुखि भेलि ॥ १ ॥
मन मनोरथ वानी[3] लागलि रजनि निफले गेलि ॥ २ ॥ ध्रुवं ॥
सुन सुन (हे) हरि राही परिहरि की फल पाओल तोहे ॥ ३ ॥
उचित छाडि (कहु) अनुचित करसि गेले न करिअ कोहे ॥ ४ ॥
वारि सरसि-नरी सब धारा धरि जलधर कोपि[4] ॥ ५ ॥
तरुण[5] तिमिर दिग न जानए (पद) अहिसिर गए रोपि ॥ ६ ॥

विद्यापतीत्यादि ।

१–जञ्ओ पहु बरिस विदेस गमाओत की । २–सुमुखी विमुखी । ३–रजनी । ४–वारिस धरनि नरी सब धारा वरिसए जलधर कोपि । ५–तिमिर तरुणातम दिशा न जानए ।

[37]

A good man carefully keeps his word: a chaste woman protects her honour. I.

If the husband will spend years in a foreign land, what will become of the good woman ? II

O *Krsṇa*, the good lady has sent words again and again that the period of time fixed (for your return) is over. III.

The mangoes are blossoming, the cuckoos are making noise and the bees are sucking honey IV.

How will she pass the night of the (spring) season ? Without you she will give up her life V

The beauty of the breasts has disappeared her body has become extremely thin and she is shedding tears from her eyes. VI

In the ocean of bereavement Cupid is the boat and the pilot is the only hope VII

Vidyāpati says etc.

[38]

The beautiful-faced lady came to the apartment of meeting her lover, but the apartment, she found vacant. at this she became very much disappointed. I.

She had in her heart the longings for (hearing your) words. but the night passed off in vain. II

Hear, o *Hari*, by discarding *Rādhā*, what have you gained ? III.

Having given up that what is proper, you do just what is improper When she comes, please be not angry IV.

The angry clouds have filled all the ponds, all the streams, and the whole of the earth with water. V

There was very thick darkness, she could not differentiate between the directions, and for these reasons she trampled over the head of a snake. VI

Vidyāpati says etc

३९—मालवरागे

रभसहितह बोललन्हि मुख कान्ति ।
पुलकित तनु मोर कत घर भान्ति ॥ १ ॥
आनन्द नोरे नयन भरि गेल ।
पेम आकुर अङ्कुर मेल[1] ॥ २ ॥ ध्रुवं ॥
भेटल मधुर-पति सपने मो आज ।
तखनुक[2] कहिनी कहइते लाज ॥ ३ ॥
जखने हरल हरि आचर[3] मोर ।
रस-भरे ससरु कसनी भोर ॥ ४ ॥
करे कुच-मण्डल रहलिहुँ गोए ।
कमले कनक-गिरि झापि न होए ॥ ५ ॥
विद्यापतीत्यादि ।

४०—मालवरागे

बान्धल हीर अजरल[4] ए हेम ।
सागर तह हे गहिर छल पेम ॥ १ ॥
ओ डभकल ईं गेल सुखाए ।
नाह-वलाह मेहे भरि जाए ॥२ ॥ ध्रुवं ॥
ए सखि एतबा मागञो तोहि ।
मोरेहु अएले रखिहिसि मोहि ॥ ३ ॥
आरति दरसहु बोलित (थि) राति ।
से सवे सुमरि जीवका साति ॥ ४ ॥
जल थल घर बाहर सम नेह ।
आरसि कए मो(ि)र देखितह देह ॥ ५ ॥
गत परान गेले होअ लाज ।
भल नहि अनुवद सुपहु समाज ॥ ६ ॥
मालति मधु मधुकर ले पोछि ।
मान ओ करति पहु अइसन ओछि ॥ ७ ॥
भनइ विद्यापति कवि कण्ठहार ।
कबहु न होअए जाति व्यभिचार ॥ ८ ॥

१—देल । २—तखनुकि । ३—आँचर । ४—अरजल ।

[39]

He would describe the beauty of my face of his own accord, and on account of horripilation my body would assume so many forms I

My eyes became full with tears of pleasure and there came out the sprouts of love II

To day, I met the king of *Mathurā* in my dream: I feel bashfulness in narrating the incidents that occurred then. III.

As soon as *Hari* caught hold of the upper parts of my cloth, the knots thereof became loose on account of sentiment IV.

I hid the orbs of my breasts with my hands. the mountain of gold could not be concealed under lotuses. V.

Vidyāpati says etc.

[40]

Our love was more rigid than a diamond, firmer than gold and deeper than ocean. I.

That one (the ocean) has become full but this [the love] has become dry. May the cloud-like husband get it filled with love. II.

O friend, I demand this much from you: if I come, you will please aceommodate me [in your house]. III.

Even at the sight of emotion of love he would say it was night : remembering all these I am pained at heart. IV.

Our love, in water, on earth, inside or outside the house [everywhere] it was equal He would see my body in a mirror. V.

If this life, which is [nearly] exhausted passes off, it will be a subject of condemnation. In the society of noble men they will not speak well of my husband's conduct. VI.

The bee wipes off honey from the *mālatī* [flower], and still she becomes angry with her lord, she is so mean ! VII.

Poet *Vidyāpati*, the necklace of the neck of the poets says:—
"No one has ever given up his genital characteristics." VIII.

४१—मालवरागे

पहिलहि सरस पयोधर कुम्भ ।
आरति कतन करए परिरम्भ ॥ १ ॥
अधर-सुधारस दरसए लोभ ।
राङ्कक हाथ रतन नहि सोभ ॥ २ ॥ ध्रुवं ॥
साजनि की कहब कहइते लाज ।
कान्हक आइति पललुह आज ॥ ३ ॥
नीवी ससरि कतए दहु गेलि ।
अपनाहु आग अनाइति भेलि ॥ ४ ॥
करतल तले (जाँति) धरिअ कुच गोए ।
पलले तलित झापि नहि होए ॥ ५ ॥
भनइ विद्याप(ति) न कर सन्देह ।
मधुत सुन्दरि मधुर सिनेह । ६ ॥

४२—मालवरागे

नयनक नीर चरण-तल गेल ।
थलहुक कमल अम्भोरुह भेल ॥ १ ॥
अधर अरुण निमिष (त) नहि होए ।
किसलय सिसिरे छाडि हलु घोए॥ २ ॥
ससि-मुखि-नोरे ओल नहि होए ॥
तुअ अनुराग शिथिल सब[२] कोए ॥ ३ ॥

भनइ विद्यापतीत्यादि ।

१—सँदेह । २—सखि जानि अँकलिउ बिसरलि मनसिज ब्रानि ।

[41]

On account of passion how much does he, first of all, embrace the delicate jars of my breasts. I

He shows greed for the juice of nector of the lips. A jewel has no splendour when it is in the hands of a poor man II

O lady, what shall I say? I feel bashful in speaking all this today I find myself under the dependency of *Kṛṣna*. III.

The knot in the lower garment got loose and vanished away even my own limbs went out of my control. IV.

I held the breasts under the palms. but the lightening, when it has fallen, cannot be hidden V

Vidyāpati says —"Entertain no doubt, the love of a damsel is sweeter than honey"

[42 [

The tears of the eyes flew down the legs even the lotus growing on earth turned into a lotus growing in water. I.

The lips, even for a moment do not remain red, it seems as if sprouts have been washed away by snow. II

The tears of the eyes of the lotus-faced damsel donot cease on account of her affection for you all [that she has] have become inactive. III.

Vidyāpati says etc.

४३–मालवरागे

गगन मडल दुहुक भूखन एकसर उग चन्दा ॥ १ ॥
गए चकोरी अमिञ पीबए कुमुदिनि सानन्दा ॥ २ ॥ ध्रुवं ॥
मालति काञिञ करिअ रोस ॥ ३ ॥
एकल भमर बहुत कुसुम (रम) कमन ताहेरि दोस ॥ ४ ॥
जातकि केतकि नवि पदुमिनि सब सम अनुराग ॥ ५ ॥
ताहि अवसर तोहि न विसर (ए) एहे तोर बड़ भाग ॥ ६ ॥
अभिनव रस रभस पओले कमन रह विवेक ॥ ७ ॥
भने विद्यापति परहित कर (जे) तैसन हरि पए एक ॥ ८ ॥

४४–मालवरागे

बड़ि जुडि ए कुतुकक छाहरि ठामे ठामे वस गाम ॥ १ ॥
हमे एकसरि पिआ देसान्तर[1] नही (रह) दुरजन नाम ॥ २ ॥ध्रुव
पथिक एथा लेहे विसराम ॥ ३ ॥
जत वेसाहब कीछु न महघ सबे मिल एहि ठाम ॥ ४ ॥
सासु नही घर पर परिजन (नहि) ननद[2] सहज भोरि ॥ ५ ॥
एतहु अधिक बिमुख जाएब अबे अनाइति मोरि ॥ ६ ॥
भने विद्यापति सुन तञ जुवति जे पुर परक[3] आस ॥ ७ ॥

१–देसांतर । २–ननदिहु सहजहि भोरि । ३–करे ।

[43]

The moon, the ornament of both the sky and the earth, has rısen all alone I

The cock-*cakora* bird, as well as the lıly ıs drınkıng nector with delıght II

O *mālatī*, why arc you gettıng angıy III

The bee is alone, theıe aıe so many flowers What fault then ıs [hıs] ? IV

He bears equal affectıon for *jātakī*, *ketakī* and the new *padmını* It ıs due to your good luck that even [when he ıs wıth them] he does not forget you V—VI

Who is there who retaıns hıs power of dıscrımınatıon even after he has obtaıned the pleasure of new love VII.

Vıdyāpatı says —"He who does good to others, there ıs one [person] only, [and he is] Hari VIII

[44]

Thc shade, [here durıng the] mıd-day ıs very cool. The vıllages are sıtuated scatteredly. I.

I am all alone. My husband is in a foreıgn land. There is no wicked person lıvıng [ın thıs localıty] II

O traveller, please be comfortable here. III

Every kınd of article ıs avaılable here and nothing costs dear. You can buy whatever you lıke. IV

The mother-in-law and the other inmates are not in the house; the sıster-ın-law is stupıd by nature V

Even in the present circumstance ıf you wıll go away [from here] dıssatısfied, I cannot help VI.

Vıdyāpatı says —"O you, hear, the damsel who fulfils the desire of another person is ın fact praıseworthy VII.

४५—मालवरागे

उगमल[1] जग भम काहु न कुसुम रम
परिमल कर परिहार ॥ १ ॥
जकरि जतए रीति तेबिनु नहि[2] थिति
नेह न विषय विचार ॥ २ ॥ ध्रुव ॥
मालति तोहि बिनु भमर सदन्द ॥ ३ ॥
बहुत कुसुम वन सबही विरत-मन
कतहु न पिब मकरन्द ॥ ४ ॥
विमल कमल-मधु सुधा-सरिस विधु
नेह न मधुप विदार ॥ ५ ॥
हृदय सरिस जन न देषिअ जति षन
ततिषन सयर अन्धार ॥ ६ ॥
भने विद्यापतीत्यादि ।

४६—मालवरागे

वसन्त रजनि रङ्गे पलटि खेपलि[3] सङ्गे
परम रभस पिआ गेल कही ॥ १ ॥
कोकिल पञ्चम गाव तँअओ न सुबन्धु आव ।
उत्तिम वचन व्यभिचर नही ॥ २ ॥ ध्रुव ॥
साए साए उगलि वेवथा अवधि न अएले कन्ता ।
(नहि भल परजन्ता) ॥ ३ ॥
मो-पति पछिमे सुर उगि गेला
साहर मजर दिसा चान्दे उजरि निसा
(तरुतर मधुकर पसरला) ॥ ४ ॥

विद्यापति भन इत्यादि

१—उमगल । २—नही । ३—खेपबि ।

[45]

He goes about roamıng in the world, he does not enjoy any flower: he avoıds fragıance I

He who is accustomed [to enjoy a partıcular objeet] cannot remaın patıent wıthout it. love does not follow the course of reasonıng II

O *mālatī*, the bee, wıthout you, ıs very much aggrıeved. III

There are ın the forest so many flowers, but hıs mınd is indıfferent to all of them nowhere does he suck the pollens IV

The honey of a pure lotus ıs lıke the nector of the moon, but the bee does not cut down hıs love [wıth you]. V.

So long as one does not find a person suıting hıs heart, for hım it is dark everywhere VI

Vıdyāpatı says etc

[46]

The husband, made the promıse of hıs own accord that we would again spend together the night of the sprıng wıth delıght and went away I

The cuckoo is singing at the hıghest pitch, even then my good friend ıs not comıng A good man does not dishonour hıs promıse. II

Though the tıme agreed upon [for his return] has come, my sweetheart has not come back even after the expiry of the fixed perıod : and my love has not come to a favourable end] III

For me the sun has rısen ın the west The mangoes are blossomıng, at nıght the quarters are bright with the [rays of the] moon, the bees [have spread under the trees]. IV.

Vıdyāpatı says etc.

४७—मालवरागे

गुण अगुण समकए मानए भेद न जानए पहू ॥ १ ॥
निञा चतुरिम कत सिखाउबि हमहु भोलिहु लहू ॥ २ ॥ध्रुवं॥
साजनि हृदय कहञो तोहि ॥ ३ ॥
जगत भरल नागर अछए विहि छललिहु मोहि ॥ ४ ॥
काम-कला-रस कत सिखाउबि[1] पुब-पछिम न (हि) जान॥ ५ ॥
रभस-वेरा निन्दे वेआकुल किछु न ताहि गेआन ॥ ६ ॥

भने विद्यापतीत्यादि ।

४८—मालवरागे

सेओल सामि सब गुण आगर सदय सुदृढ़ नेह ॥ १ ॥
तहु सबे सबे रतन पावए निन्दहु मोहि सन्देह ॥ २ ॥ ध्रुवं ॥
पुरुष वचन हो अवधान ॥ ३ ॥
एसन नहि महि-मण्डल जे पर-वेदन जान ॥ ४ ॥
नहि हित-मित कोउ बुझावए लाख-कोटी तोहे सामी ॥ ५ ॥
सबक आसा तोहे पुरावह हम विसरह काञी ॥ ६ ॥

विद्यापतीत्यादि ।

१- सिखाओब ।

[47]

My husband considers merits and demerits equal. he does not differentiate [between the two] I

How much of my wisdom shall I teach him ? Even I have become light. II.

O good lady, I am disclosing my heart to you III.

The earth is full of wise men; but I [alone] have been deceived by fate IV.

How much, in the art of the amorous sports, shall I train him ? He does not distinguish even between the east and the west. V.

At the time of enjoyment he is overtaken by sleep; he does not know anything. VI.

Vidyāpati says etc.

[48]

I entered into the service of the Master who is the repository of all good qualities, who is kind, and whose affection steady I.

From him everybody is getting jewels, but I, [on his account] scarcely get any sleep. II

Please be mindful of your promise, man as you are III.

There is none on this earth who feels the feelings of another person. IV.

Is there no well-wisher or friend, who may make you know of my condition ? You are the Lord of lacs, of crores [of beings] you fulfil the hopes of all others. Why do you forget me ? V-VI.

Vidyāpati says etc.

४९—मालवरागे

सुखें न सुतलि[1] कुसुम सयन नयने मुञ्चसि वारि ॥ १ ॥
तहा की धरब पुरुष दूषण जहा अहसनि[2] नारि ॥ २ ॥ ध्रुवं ॥
राही हठे न तोलिअ नेह ॥ ३ ॥
कान्ह सरीर दिने दिने दूबर तोराहु जीव सन्देह[3] ॥ ४ ॥
परक वचन ञित न(हि) मानमि बूझसि न सुरत (क)तन्त ॥५॥
मने तञो जञो मौन करिअ चोरि आनए कन्त ॥ ६ ॥
किछु किछु पिआ आसा दीहह अति न करब कोप ॥ ७ ॥
अधिके जतने बचन बोलब सङ्गम करब गोप ॥ ८ ॥
नव अनुरागे किछु होएबा रह दिन दुइ तिनि चारि ॥ ९ ॥
प्रथम प्रेम ओल धरि राखए सेहे कलामति नारि॥ १० ॥

विद्यापतीत्यादि ।

५०—मालवरागे

दिने दिने बाढ़ए सुपुरुष नेहा
अनुदिने जैसन चान्दक रेहा ॥ १ ॥
जे छल आदर त(क)रहुँ आधे
आओर होएत की पछिलाहुँ बाधे ॥ २ ॥ ध्रुवं ॥
विधि-बसे यदि होअ अनुगति-वाधे
तैअओ सुपहु नहि धर अपराधे ॥ ३ ॥
पुरत मनोरथ कत छल साधे
आबे कि पुछह सखि सब भल बाधे ॥ ४ ॥
सुरतरु सेओल अभि(मत)लागी
नसु दूषण नहि हमहि अभागी ॥ ५ ॥
भनइ विद्यापति सुनह सयानी
आओत मधुर-पति तुअ गुण जानी ॥ ६ ॥

१—सुखे न सुतसि कुसुमहु सयने नयने मुञ्चसि वारि । २—अहा ।
३—सँदेह ।

[49]

You *did* [do] not sleep quietly over the bed made of flowers You are [simply] shedding tears from your eyes I.

If a woman is so intolerant [such as you are] there how can one find fault with a man ? II

O *Rādhā*, one should not cut love all on a sudden III.

The body of *Kṛṣna* is becoming thinner day by day, and you too have the fear of [loss of] life IV.

You do not consider the advice of others as beneficial; you do not know the code of love V

If you, some how, just keep yourself silent, I shall stealthily bring your husband [?] VI.

You will give [him] some hope bit by bit: you will not exhibit excess of anger. VII.

After much efforts [made by him] you will utter a few words. You will keep this union [of yours] secret VIII.

It takes a little time, say two or three or four days, to accomplish what remains, [to make it complete] in new love. IX

The lady who maintains her first love to the last, she alone is a wise woman. *X*.

Vidyāpati etc.

[50]

The love of a good man grows day by day like the digit of the moon I.

The honour [that I received from him before] has been [reduced] by half [I do not know] if there shall be further deterioration [in love] that existed formerly II.

Even if due to fate there be some sort of hindrance in following [him] the good husband will not mind the fault. III.

How much of desire I had that all my wishes would be fulfilled ? Now, o friend, what do you ask me ? Everything has been obstructed IV.

I took resort under the divine tree for fulfilment of desires. There is no fault of his. I am unfortunate. V.

Vidyāpati says—"Hear, o wise lady, the lord of *Mathurā* will remember your qualities and will return back. VI.

५१—मालवरागे †

गुरुजन कहि दुरजन सञो वारि[1] कौतुके कुन्द करसि फुल घालि[2]॥१॥
कैतवे वारि सखी-जन-रङ्ग अह-अभिसार दूर रति-रङ्ग ॥२॥ ध्रुव ॥
ए सखि वचन करहि अवधान रति[3] कि करति आरति समधान ॥३॥
अन्ध-कूप-सम रयनि विलास चोरक मन जनि वसए तरास ॥४॥
हरषित होए लङ्का के राए नागर की करत नागरि पाए ॥५॥
भनइ विद्यापतीत्यादि ।

५२—मालवरागे

बालि बिलासिनि जतने आनलि रमन करब राषि ॥ १ ॥
जैसे मधुकर कुसुम न तोळ (ए) मधु पिब मुख माषि ॥ २ ॥ध्रुवं॥
माधव करब तैसनि मेरा ॥ ३ ॥
विनु [4]हकारेओ सुनिकेतन आबए दोसरि वेळा ॥ ४ ॥
सिरिसि-कुसुम-कोमल ओ धनि तोहहु कोमल कान्ह ॥ ५ ॥
इङ्गित उपर केलि जे[5] करब जे न पराभव जान ॥ ६ ॥
दिने दिने दून पेम बढ़ाओब जैसे बाढ़ सिमु ससी ॥ ७ ॥
कौतुकहु किछु वाम न बोलब निडर जाउबि हसी ॥ ८ ॥
भने विद्यापतीत्यादि ।

१—बाळि । २—घाळि । ३—राति । ४—हकरें तोहर विकेतव । ५—हरि ।

†Thakur has the following variations

Line I—फूटि करसि फुलवालि ।

III—सुमुखिवचन अनुमान रातुक रति आरति ।

IV—जञो जनि ।

V—नागरे कि करब ।

[51]

Having told the superiors and having avoided the wicked fellows you are amusingly putting on a garland of jasmine flowers. I

Having avoided the company of your friends by some trick, you approach your lover during the day-time though far away lies the place fixed for the amorous sports. II.

O friend, please listen to my advice. [I donot under stand] how will one arrange for sexual union at night [?] III

Dalliance at night seems as if it were taking place in a dark well Then one has the fear like one that remains in the mind of a thief IV

Even the king of *Lankā*, [a demon] gets delighted: [then] what else will a wiseman do after he has got a wise lady. V.

Vidyāpati says etc.

[52]

I have brought the young damsel with great effort. you will kindly enjoy [her] sparingly. I.

[You will please act] like a bee who does not break the flower but sucks up honey by touching it with its mouth. II.

O *Mādhava*, you will please make this union such that she may come even for a second time and that without any further request. III-IV.

The girl is as delicate as the *sirīṣa* flower; and, o *Kṛṣṇa*,, you too are delicate. V

So you will please enjoy her company according to my direction so that she may not know of any trouble. VI.

You should increase your love by doubling it every day just like the new moon. VII.

Even in joke you will not say anything harsh: then she will come to you fearlessly smiling.

Vidyāpati says etc.

५३—मालवरागे

जनम होअओ जनु जञो पुनु होई
जुवती भए जनमए जनु कोई ।। १ ।।
होइह जुवति जनु हो रसमन्ती
रसओ बुझए जनु हो कुलमन्ती ।। २ ।। ध्रुवं।।
निधन मागओ विहि एक पए तोही
थिरता दिहह अवसानहु मोही ।। ३ ।।
मिलि (ह) सामि नागर रस-धारा
पर-वस जनु हो हमर पिआरा ।। ४ ।।
होइह पर-वस बुझिह विचारि
पाए विचार हार कञोन नारि ।। ५ ।।
भनइ विद्यापति अछ परकारे
दन्द समुद होएब जीव दए पारे ।। ६ ।।

५४—मालवरागे

पञ्च-वदन हर भसमे धवला तीनि नयन एक बरए अनला ।। १ ।।
दुखे बोलए भवानी जगत-भिषारि मिलल हम सामी।। २ ।। ध्रुवं ।।
विसधर भूषण दिग परिधाना विनु वित्ते इसर नाम उगना ।। ३ ।।
भनइ विद्यापति सुनह भवानी हर नहि निधन जगत (केर) सामी ।।४।।

*

[53]

Let none have a birth,; if however, one has it, let him or her not be born a young damsel. I.

If at all one becomes a young woman let her not have any knowledge of sentiments Even if she has [this know ledge at all], let her not be a woman of a high family. II.

O creator, I, a wretched woman, ask for one thing.-you will please confer steadyness on me even towards the end [of my life]. III.

Let me have a husband who may be wise and at the same time be full of sentiments. My sweetheart, may he not be subordinate [to any one else]. IV.

If he, however, be dependent [on some body else], he should [be capable] of knowing of [a thing] after [due] consideration. A woman is never defeated if one has the consideration. V.

Vidyāpati says—There is one way out: one can cross the ocean of duplicity by means of one's [own] life. VI.

[54]

The five faces of *Śiva* are whitened with ashes. He has three eyes· one of them has fire burning in it. I

Bhavānī utters with grief—"A beggar of the world, I have obtained as my husband". II.

The snakes are his ornaments and the directions his garment: he has no wealth The another name of the God, on account of having no wealth, is *Ugaṇā*· III.

Vidyāpati says —"Hear. O *Bhavānī*, *Hara* is not without wealth. He is the Lord of the universe". IV.

५५—मालवरागे

नदी (सतत) वह नयन क नीर पललि रहए (सखिसे) तहि तीर॥१॥
सब खन (तकर) भरम गेञान आन पुछिअ (हमओ) कह आन ॥ २॥
माधव अनुदिने खिनि भेलि राही चौदिसि चान्दहु चाही ॥३॥
केओ सखि रहलि उपेषि केओ सिर धुन धनि दषि ॥ ४ ॥
केओ कर सामक आस मञो धउलिहु तुअ पास ॥ ५ ॥
विद्यापति कवि भान[1] एत सुनि सारङ्ग-पानि ॥ ६ ॥
हरषि चलल हरि गेह सुमरि ए पुरुब सिनेह ॥ ७ ॥

५६—मालवरागे

बुझहि न पारलि परिणति तोरि
अधरेओ[2] लळए वाट टकटोरि ॥ १ ॥
फल पाओल कए तोह सनि सीट
कएलह हाडी वासक बीट ॥ २ ॥ ध्रुवं ॥
मञो जानलि अनुरागिनि मोरि
ओळ धरि रहति हृदय सग चोरि ॥ ३ ॥
निरजन जानि कएल[3] तुअ कान
गुपुत रहल नही[4] जानत आन ॥ ४ ॥
सबतहु भेटी कएलह बोल
दुरजन-वचने बजओलह ढोल ॥ ५ ॥
विद्यापति ता - जीवन - सार
जे पर-दोस लुकावए पार ॥ ६ ॥

१—वाचि। २—अंधरे। ३—कहल। ४—वहि जावल।

[55]

The water of the eyes [incessantly] flow in form of a river. [my friend] remains lying on the bank of thereof. I.

Her mind is always whirling. We ask her one thing and she says the other. II.

O *Mādhava*, day by day, *Rādhā* has become thinner than even the moon of the [4th day of the dark fortnight]. III.

Some of her friends were indifferent to [her condition]: there were others who having seen her were beating their forehead. IV.

Some were waiting for the evening: but I have rushed up to you. V.

Vidyāpati says —"The lord, who holds a bow in his hands, when he heard this, he having recollected his former love started gladly for his home" VI-VII.

[56]

I could not calculate the consequences of union with you. even a blind man, when he walks, first feels the path I.

Having allowed myself to have a contact with you I have reaped the fruits thereof you have made me [like] an earthen vessel thrown into the cluster of bamboos. II.

I considered myself to be full of love and, therefore, [I was under the impression] that our hearts would remain secretly united upto the last moment. III

O *Kṛṣṇa*, knowing the place to be solitary, I put it into your ears but this has not remained a secret, now others *will* know of it. IV.

You talked to all whomsoever you met: having spoken to [some] wicked persons you have got it made known so to say, by a beat of drum. V.

Vidyāpati says:—"He who can hide the faults of others, has his life really worthy". IV.

५७—धनछीरागे†

वसन हरइते लाज दुर गेल पिआक कलेवर अम्बर भेल ॥ १ ॥
आओधे मुहे निहारए दीब मुदला कमल भमर मधु पीब ॥ २ ॥ध्रुव॥
मनमथ- चातक नही लजाए बड़ उनमसिआ अवसर पाए ॥ ३ ॥
से सबे सुमरि मनहु की लाज जत सबे बिपरित तन्हिकर काज ॥४॥
हृदयक धाधस धसमसि मोहि आओर कहब की कहिनी तोहि ॥५॥
भनइ विद्यापतीत्यादि ।

५८—धनछीरागे

परतह परदेस परहिक आस ।
विमुख न करिअ अवस दिअ वास ॥ १ ॥
एतहि जानिअ सखि पिअतम-कथा ॥ २ ॥ ध्रुवं ॥
भल-मन्द ननन्द हे मने अनुमानि
पथिकके न बोलिअ टूटलि वाणि[1] ॥ ३ ॥
चरण-पखालन (कए) आसन दान
मधुरहु बचने करिअ समधान ॥ ४ ॥
ए सखि अनुचित एते दुर जाइ[2]
आओर करिअ जत अधिक बड़ाई ॥ ५ ॥
भनइ विद्यापतीत्यादि

१—बानि । २—न एत दुर जाई ।

Thakur reads it as follows.

†वसन हरइतेँ लाज दुरगेल पिअक कलेवर अम्बर भेल ।
अओधेँ नअने निझावए दीब ।
मुकुलहुँ कमलँ मधर मधुपीब ।
मनसिज तन्त कहओ मन लाए बड़ उनमतिआ अवसर पाए ।
हृदयक धाधसि घसमसि मोहि आओर कहिनी कि कहबि तोहि
सकउब थोरस नहि अदबुद वारि विद्यापति कवि कहए विचारि ।

[57]

With the removal of the cloth bashfulness vanished away. The body of the husband became my garment. I.

He looked at the lamp with his face turned downwards. It seemed as if a bee was sucking honey from a closed lotus. II.

Cupid, [like] the *cātaka* bird, does not feel ashamed. As soon as he gets an opportunity he..... glitters forth greatly. III.

When I remember his all such perverse activities, even my own mind gets ashamed. IV.

On account of mental anxiety I am trembling: what more shall I speak to you? V.

Vidyāpati says etc.

[58]

In a foreign land one has to depend on others every day. [So] you must not disoblige anybody and must offer [him] accommodation. I.

O friend, I remember only this much of the counsel of my husband. II

O sister-in-law, just having guessed [anything] good or bad in [your own] mind, [please] do not speak an impolite word to a traveller III

By offering [him water] for washing his feet and providing him a place for stay and even with sweet words we should receive [our guest] IV.

O friend, it is improper not to do even up to this: the more you do, the better. V.

Vidyāpati says etc.

५९—धनछीरागें

जलद वरिस घन दिवस अन्धार[1]
रयणि-भरमे हमे साजु अभिसार ॥ १ ॥
आसुर-करमे सफल भेल काज
जलदहि राखल दुहु दिस लाज ॥ २ ॥ ध्रुवं ॥
मञो कि बोलब सखि अपन गेञान
हाथिक चोरि दिवस परमान ॥ ३ ॥
मञो दूती मति मोर हरास
दिवसहु के जा निञ-पिआ-पास । ४ ॥
आरति तोरि कुसुम-रस-रङ्ग
अति जीवने देखिअ अतिसङ्ग ॥ ५ ॥
दूती-वचने सुमुखि भेल लाज
दिवस अएलाहु पर-पुरुष समाज ॥ ६ ॥

भनइ विद्यापतीत्यादि ।

६०—धनछीरागे

लहुँ कए बोललह गुरु-तर भार
दुत्तर रजनि[2] दूर अभिसार ॥ १ ॥
बाट भुअङ्गम उपर पानि
दुहु कुल अपजस अङ्गिरल जानि ॥ २ ॥ ध्रुवं ॥
तोरे बोले दूती तेजल निजगेह
जिवसञो तौलल गरुअ सिनेह ॥ ३ ॥
दसमि दसाहे बोलब की तोहि
अमिञ बोलि विष देलए मोहि ॥ ४ ॥
पर-निधि हरलए साहस तोर
के जान कञोन गति करबए मोर ॥५॥

भनइ विद्यापतीत्यादि ।

१—अँधार । २—रजनी दूर ।

[59]

The clouds were raining heavily. It was dark [even] during the day. I had the impression of its bring night. [Hence] I arranged for union [with my lover]. I.

It was due to my demonic action that my effort became fruitful. It was the cloud that protected the honour of both the parties III

O friend, what shall I say, about my feelings! It was like a theft of an elephant in [broad] day [light]. III.

Under the influence of the confidant I lost the power of consideration. I am a female procuress I have little knowledge: but who is there who meets her sweetheart during the day-time! IV.

You had the anxiety for enjoying the flower-juice: if one has a longer life one has more of unions. V.

When the beautiful faced lady [heard] the words of the confidant she became bashful [at the idea] that she had gone to another person during the day-time VI.

Vidyāpati says etc.

[60]

You described a burden that was very heavy as very light, The night [is so dark] that it is difficult to walk. the [place] of appointment is far off I.

There are snakes on the path, and it is raining from above. Knowingly, I agreed to dishonour the two families. II.

On your advice, o procuress, I left my home. I considered love weightier than life. III.

In the tenth stage [of love] what shall I speak to you? Under the pretext of offering me nectar you gave me poison [to drink]. IV.

You are bold enough: you have stolen away the treasure of another person. Who knows to what state you will lead me? V.

Vidyāpati says etc.

६१—धनछीरागे

जहिआ कान्ह देल तोहि आनि मने पाओल भेल चौगुन वानि॥१॥
आबे दिने दिने पेम भेल थोल कए अपराध बोलब[1] कत बोल
॥ २ ॥ ध्रुवं॥
आबे तोहि सुन्दरि[2] मने नहि लाज हाथक काकन अरसी काज ॥३॥
पुरुष (क) चञ्चल सहज स्वभाव[3] कए मधु पान दहओ[4] दिस धाव॥४॥
एकहि बेरि तञ्ो दूर कर आस कूप न आवए पथिकक पास ॥५॥
गेले मान अधिक होअ सङ्ग बड़ कए की उपजाओब रङ्ग ॥ ६ ॥

भनइ विद्या[5]पतीत्यादि ।

६२—धनछीरागे

प्रथमहि अलक तिलक लेब साजि काजरे चञ्चल लोचन आजि[6]॥१॥
वसने जाएब हे आग सवे गोए दुरहि बरते अरथित होए।।२॥ध्रु०॥
सुन्दरि प्रथमहि रहब लजाए कुटिले नयने देब मदन जगाए ॥ ३ ॥
झापब कुच दरसाओब आध खने खने सुदृढ करब निवि-[7]बान्ध ॥४॥
मान कइए दरसाओब भाव रस राखब ते पुनु पुनु आव ॥ ५ ॥
सुन्दरि मञ्ो कि सिखओ[8]विसि आओर रङ्ग अपनहि गुरु भए कहत
अनङ्ग ॥ ६॥

भनइ विद्यापतीत्यादि ।

१—बोलह । २—साजनि । ३—सभाव । ४—दसओ । ५—भनइ विद्यापति एहु रस जानि सिवसिंह लखिमा देवि रमान। ६—आँजि। ७—बाँध। ८—सिखाओब तुम रंग ।

[61]

The day, I brought to you *Kṛṣna*, I thought your worth had become four times [of what it was before] I.

Now day by day love has become feebler Having already committed an offence, what will you speak now ? III

Now, o lady, [it is a wonder] that you do not feel ashamed in your mind. It is [not] necessary to have a mirror for looking into a bracelet worn [about one's own] wrist III.

By nature man is fickle after he has sucked up honey' he roams about in all the ten directions. IV.

You, please, give up your hope once for all. A well does not come near a traveller. V.

If you go you will have much honour and you will enjoy his company By considering yourself to be a great personality what sort of delight will you ? VI.

Vidyāpati says etc.

[62]

First, you will decorate your hairs and besmear [sandal] paste [over your body]. Then you will paint your unsteady eyes with collyrium. I

You will go with all your limbs covered with cloth You will remain at a distance so that he may become [very much] desirous [of meeting] you. II

O damsel, first you will manifest [signs of] bashfulness, and with your side-glances you will arouse Cupid. III.

You will cover [one half of] your breasts and expose the other half Every moment you will make the knot in the lower garment tighter. IV

You will show anger and then exhibit some love [for him]. You will preserve the sentiment so that he may come again and again. V

O damsel, what further instructions in the science of love shall I give to you ? Cupid himself will become the guide and will tell you everything

Vidyāpati says etc.

६३—धनछीरागे

सगर ससारक सारे अछए सुरत-रस हमर पसारे ॥ १ ॥
छुइ जनु हलह कन्हाइ आरति मान न हलिअ नड़ाई ॥ २ ॥
दुरहि रहओ मोरि सेवा पहिल पढ़ञोक उधारि न देबा ॥३॥
हृदय हार मोर देषी लोभे निकट नहि होएब विशेषी ॥४॥
मिलत उचित परिपाटी मधथ मनोज घरहि घर साटी ॥ ५ ॥
विद्यापति कह नारि[1] सरिसञो कैसन रौक उधारी ॥ ६ ॥

भनइ विद्यापतीत्यादि ।

६४—धनछीरागे

सु-पुरुस भाषा चौमुख वेद एतदिन बुझल अछल नहि भेद॥ १ ॥
से तहि अछ सब मन जाग तोह बोलि बिसरल हमर अभाग ॥ २ ॥ ध्रुव॥
चल चल माधव कि कहब जानि समय दोसे आगि वम पानि ॥ ३॥
रयनिक (बन्ध) व दुर जा चन्द भलजन हृदय तेजए नहि मन्द ॥४॥
कलियुग गति के साधु मन भङ्ग सबे विपरीत करब आनङ्ग ॥ ५॥

भनइ विद्यापतीत्यादि ।

१—नारी ।

[63]

I have, in my show-room, the juice of delight, the most valuable thing in the whole world I

O *Kṛṣna*, do not touch it. In anxiety you should not shake off honour II.

Please accept my service from some distance. I shall not have my first sale on credit. III

Having seen the garland over my breasts, please do not come nearer, on account of greed IV.

You will get so much as it is proper This is the direction circulated by the god Cupid [himself] from house to house V

Vidyāpati says:—"O woman, what sort of term of credit or cash [can be contracted] with *Hari*. VI.

[64]

Upto this day the difference between the words of a good man and [in the language] of the four Vedas was not known I.

Every body has in his mind that it is so But you forget your words; this is [due to] my ill-luck II

O *Mādhava*, you [please] go [along your way]. What shall I say? [You] know it. On account of adversity of fortune water emits fire III.

The moon, the friend of the lily, goes far away. A bad [idea] is never released from the mind of a good man IV.

In the *Kaliyuga*, even the mind of a sage is perturbed—[this usually takes place] Cupid makes everything perverse. V.

Vidyāpati says etc.

६५—धनछीरागे

अपनहि नागरि अपनहि दूत
से अभिसार न(हि)जान वहूत ।। १ ।।
की फल तेसर कान जनाए
आनब नागर नयने बझाए ।। २ ।।ध्रुवं।।
ए सखि रखिहिसि अपनुक लाज
परक दुआरे करह जनु काज।।३ ।।
परक दुआरे करिअ जञो काज
अनुदिने अनुखने पाइअ लाज ।।४।।
दुहु दिस एक सञो होइक विरोध
तकरा बजइते कतए निरोध ।।५।।
भनइ विद्यापतीत्यादि।

६६—धनछीरागे

दरसने लोचन दीघर धाव दिनमणि तेजि कमल जनि जाव ।। १ ।।
कुमुदिनि चान्द मिलल सहवास कपटे नुकाबिअ मदन विकास
।। २ ।। ध्रुवं ।।
साजनि माधव देखल आज महिमा छाड़ि पलाएल लाज ।। ३ ।।
नीवी ससरि भूमि पळि गेलि देह नुकाविअ देहक सेरि ।। ४ ।।
अपनेञो हृदय बुझावए आन एकसर सब दिस देखिअ कान्ह ।। ५ ।।
भनइ विद्यापतीत्यादि।

६७—धनछीरागे

सरूप कथा कामिनि सुनु[१] परेरि आगे कहइ जनु[२] ॥ १ ॥
तञ्रो अति नीठुरि[३] ओ अनुरागी सगरि निसि गमावए जागी
॥ २ ॥ध्रुवं॥
धूरे राधे जानि न जान तोरे विरहे विमुख कान्ह ॥ ३ ॥
तोरिए चिन्ता तोरिए नाम तोरि (ए) कहिनी कहए सब ठाम ॥ ४ ॥
आओर[४] की कहब सिनेह तोर सुमरि सुमरि नयन (भर) नोर ॥५॥
निते से आबए नीते[५] से जाए हेरइते हसइते से न लजाए ॥६ ॥
न पिन्ध कुसुम न बान्ध केस सबहि सुनाव तोर उपदेस ॥ ७ ॥

विद्यापतीत्यादि ।

६८—धनछीरागे

अपना मन्दिर बैसलि अछलिहु घर नहि दोसर केरा ॥ १ ॥
तहिखने पहिआ पाहोन आएल बरिसए लागल देवा ॥ २ ॥ ध्रुवं ॥
के जान कि बोलति पिसुन परौसिनि वचनक भेल अवकासे ॥३॥
घर अन्धारा निरन्तर धारा दिवसहि रजनी भाने ॥ ४ ॥
कञोनक कहब हम कें पतिआएत जगत विदित पचवाने ॥५॥

भनइ विद्यापतीत्यादि ॥

१—सूनू । २—जनू । ३—निठुरि । ४—आओर सिनेह कहब कि तोर ।
५—नित से आबए नित से जाए हेरइत हसइत से न लजाए ।

[67]

O damsel, please hear the tıuth: donot speak thıs in the presence of other persons I.

You are very cruel, he, is ınspıred wıth love . awakıng he passes the whole night II

O *Rādhā*, you know thıs, [and still you pretend to be ıgnorant [of the fact that] *Krsna* is very much aggrieved on account of hıs separatıon from you. III

He thınks about you alone, he [utters] your name alone and everywhere he talks about you alone. IV.

What more shall I say about [hıs] affection for you ? Remembering you again agaın he fills hıs eyes with tears V. He comes daıly, he goes daıly. he does not get ashamed even [when others] stare and laugh [at hım] VI

He does not put on flowers, nor does he dress hıs haırs. He makes everybody hear about you.

Vıdyāpatı says etc.

[68]

I was sıttıng ın my own house, ıt did not belong to any body else. I.

That very moment a guest came from a distant place and it began to raın. II

Who knows what my wıcked neıghbour would say ? [they] got an opportunıty [for propagating] a scandal III

The house was dark, ıt was raınıng incessantly. then ıt seemed to be a nıght durıng the night. IV.

To whom shall I speak and who wıll belıeve me ? Cupid ıs well known all over the world. V.

Vıdyāpatı says etc.

६९—धनछीरागे

दुरजन-वचन लहए † सब ठाम
बुझल न रहए जाबे परिनाम ॥१॥
ततहि दुर जा जतहि विचार
दीप[1] देले नहि रह घर अन्धार॥२॥ध्रुव॥
मधुर[2] वचने सखि कहब मुरारि
सुपहु रोस कर दोस विचारि ॥३॥
से[3] नागरि तोहे गुण (क) निधान
अलपहि माने बहुत अभिमान ॥४॥
कके विसरलि हे पुरुब परिपाटी
लागलि लतिका की फल काटी ॥५॥

भनइ विद्यापतीत्यादि ।

७०—धनछीरागे

कूपक पानि अधिक होअ काढ़ी नागर गुणे नागरि रति बाढ़ी ॥१॥
कोकिल कानन आनिअ[4] सार वर्षा दादुर करए विहार ॥२॥ ध्रुवं॥
अह-निसि साजनि परिहर रोस तञो नहि जानसि तोहरे दोस ॥३॥
छव ओ बारह मासक मेलि नागर चाहए रङ्गहि केलि ॥ ४ ॥
ते परि तकर ओ परि (नाम) केव सुबोल जनु होए विर(ाम) ॥५॥
मोरे बोले (सखि) दूर कर रोस हृदय फुजी कर हरि परितोस ॥६॥
भनइ विद्यापतीत्यादि ।

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† The text has लहए हए ।

१-दिप देले नहि घर अन्धार । २-मधुरे । ३-से नवि नागरि तुहु गुण क निधान । ४-आमए ।

[69]

Everywhere the words of a wicked person prevails so long as their consequence is not known. I

One should go so far as he finds a place where the people are considerate, when there is a lamp there is not dark in the house II

O friend, you will kindly speak to *Murāri* in a sweet tone a good master shows anger after he has taken into consideration the fault. III

She is a young wise lady and you are a repository of qualities. [She pretended] to be just a little angry and [at this] you became very much annoyed] IV.

Why have you forgotten the old ways of life ? What profit will accrue by cutting a creeper that has been reared up ? V.

Vidyāpati says etc.

[70]

The more you draw water from a well the more it increases· affection of a lady grows in accordance with the amount of noble qualities of her lover I.

The cuckoo brings into the forest the best [time]· the frog enjoys during the rains II

O lady, give up your anger, day and night. you do not realise that the fault is yours. III.

Whether the union lasts for six months or even for twelve months, still a man always wants enjoyment IV.

Let the consequence thereof be such that all this may not come to an end just in talk V.

Follow my advice and act accordingly, give up your anger . please open your heart and satisfy *Kṛsna* VI.

Vidyāpāti says etc.

७१–धनछीरागे

ओपर-बालभु तञो पर-नारि
हमे पए दुहु दिस भेलिहु आरि ॥१॥
तोह-हुनि दरसन इ[१] हम लाग
तत कए सुमुखि जैसन तोर भाग॥२॥ ध्रुवं ॥
अभिसारिनि तञो सुभ-कर साज
ततमत करइते न होअए काज ॥३॥
काजके कारणे आगुके आह
अपन अपन भल सब केओ चाह ॥४॥
भनइ विद्यापति दूती से
इम नारी मेलि करावए जे ॥५॥

७२–धनछीरागे

उचित वएस मरे[२] मनमथ चोर चेलिआ बुढ़िआ करए अगोर ॥१॥
बारह वरष अवधि कए गेल चारि वर्ष तन्हि गेला भेल ॥२॥ध्रुवं॥
वास चाहइते पथिकहु लाज सासु ननन्द नहि अछए समाज ॥३॥
सात पाच घर तन्हि सजि देल पिआ देसान्तर[३] आतर भेल ॥ ४ ॥
पळेओस-बास जोएन-सत भेल थाने थाने अवयव सवे गेल ॥५॥
साछ नुकाविअ तिमिरक सीन्धि पळउसिन देअए फलकी बान्धि॥६॥
मोरा मन हे खनहि खन भाग गमन गोपब कत मनमथ जाग ॥७॥
भनइ विद्यापतीत्यादि ।

१–ई । २–मोरा ३–देसांतर आंतर ।

[71]

He is the husband of another woman and you are the wife of another person I have become the embankment linking the two sides I,

I shall try my best to arrange for a meeting between you and him. o beautiful-faced lady, thereafter you have to depend upon your luck. II

O lady, you decorate yourself for the auspicious meeting: if one hesitates [he is not able] to accomplish any task. III.

For serving one's own purpose one thinks of future: everybody wants his own welfare. IV

Vidyāpati says.—"Verily she is the real procuress who unites [with her lover] a woman in this way V.

[72]

I am of proper age Cupid is the thief The old maid-servant watches [the house] I.

He [my husband] went away having fixed the limit [for his return] at twelve years four years have passed off since he went away. II

I have no mother-in-law or sister-in-law in my house. Hence even a traveller feels delicacy in asking for accommodation here. III.

He decorated the seven and the five houses and the sweet-heart went off into a different country IV.

Even a neighbourly residence has become as if it were at a distance of thousands of miles. one by one all the articles [?] that belong to him have been sent [there] V.

I hide my articles in the dark corners of the house. A neighbour woman closes the door that is made of grass by hanging it. VI

My mind gets terrified every moment : your departure will be described by the cowherds and Cupid will rise up. VII.

Vidyāpati says etc.

७३—धनछीरागे

ततहि धाओल दुहु लोचन रे जेहि पथे गेलि वरनारि ।
आसा-लुबुधल न तेजए रे कृपणक पाछु भिषारि ॥१॥ध्रुवं॥
सहजहि आनन सुन्दर रे भौह निवित[1] आखि ।
पङ्कज मधुकर मधु पिबि रे उड़ए पसारलि पाखि ॥२॥
आजे देखलि धनि जाइते रे रूप रहल मन लागि ।
रूप लागल मन धाओल रे कुच कञ्चन गिरि सान्धि॥३॥
ते अपराधे मनोभव रे ततए धएल जनि वान्धि ॥४॥
विद्यापति कवि गाविह रे गुण बुझ रसिक सुजान ।५।
राजाहुँ रूप नराएण रे लखिमा देवि रमान ॥६॥

७४—धनछीरागे

दरसन लागि पुजए निते काम
अनुषन जपए तोहरि पए नाम ॥१॥
अवधि समापल[2] मास अषाढ़
अबे[3] दिने दिने हे जीवन भेल गाढ़॥२॥
कहब समाद बालभु सखि मोर
सबतह समय जलद बड़ घोर ॥३॥
एके[4] अबला हे कुपुत पञ्चवान
मरम लखिए कर सर-सन्धान ॥४॥
तुअ गुण बान्धल[5] अछए परान
पर वेदन[5] देखि पर नहि जान ॥५॥
भनइ विद्यापतीत्यादि ।

१—निमीलित । २—समापलि । ३—Read ए in अबे दिने दिने जीवन काँ गाढ़ as short ३—हमे अबला हे गुपुत पँचवान । मरम लखि कर सर सन्धान । ४—बाँधल । ५—परक वेदन दुख पर नहि जान I would read it as परक वेदन सखि पर नहि जान ।

[73]

My two eyes ran in the direction towards which the beautiful woman went Allured on account of expectations the beggar does not abstain from following the miser I-II

The naturally beautiful face with eye, brows and twinkling eyes looks like a lotus with [a pair of] bees that having drunk honey have stretched their wings in order to fly III.

Today I saw the lady while she was going · my mind got fastened with her beauty so my mind along with her beauty ran up to the junction of the [two] golden mountains of [her breasts] III.

On account of this crime it seems as if Cupid arrested and detained it [the mind] IV.

The poet *Vidyāpati* sings —"King *Sivasimha, Rūpnārayaṇā*, husband of *Lakhimā*, is a wise man and knows sentiments and appreciates qualities" V.

[74]

"So that she may have the good fortune of seeing you she daily worships Cupid: every moment she utters your name I.

"The time limit is over: It is the month of *Āsāḍha*. now day by day life is becoming excessively painful". II.

O friend, you will please deliver my message to my sweetheart above all the rainy season is extremely horrible III

"I am, [after all] a weak woman. Cupid marks the vulnerable points and hits at there. IV.

"My soul is fastened up with your qualities. One does not realise the trouble of another person even though he sees him. V

Vidyāpati says etc.

७५—धनछीरागे

गगन भरल मेघ[1] उठलि धरनि थेघे[2] पचसरे[3] हिअ गेल सालि[4]
जैअओ से देह खिन जिउति आजुक दिन के जान की होइति कालि[5]
॥१॥ ध्रुवं ॥
कन्हाइ[6] अबहु विसर सबे रोस पुरुष लाख एक लखबा पारिअ
नारिक चारिम दोस ॥२॥
कोपे[7] कुगुति सवे समदि पठावथि दूती कहि से गेली।
ते[8] असित तिथि सामर पख ससि तइसनि दसा मोरि भेली ॥३॥
की हमें साँझ क एकसरि तारा भादव चौठिक चन्दा।
अइसन कए पिआञो मुख मालल मोपति जीवन मन्दा ॥४॥
भनइ विद्यापतीत्यादि।

७६—धनछीरागे

बोललि बोल उत्तिम पए राख नीच-सबद जन को नहि भाख ॥१॥
हमे उत्तिम-कुल गुणमति नारि एतबा निञा-मने हलब विचारि ॥२॥
ध्रुवं ॥
सिनेह बढ़ाओल सुपुरुस जानि (दिने) दिने कएलह आसा हानि॥३॥
कतन जगत अछि रसमति फूल मालति मधु मधुकर पए भूल ॥४॥
गेल दिन पुनु प(ल)टि न आब अवसर बहला रह पचताव ॥५॥
भनइ विद्यापतीत्यादि।

१—मेघा। २—थेघा। ३—Read ए in रे as short। ४—साली। ५—कि होइति काली। ६—In रागतरङ्गिणी R the 2nd stanza is read as
माधव मन दए सुन तसु बानी
कुजन निरूपि सुजन-सखि संगति जे किछु कहए सआनी
७—R has वामहु गति जत समदि पठओलन्हि से सबे कहि कहि गेली।
८—I would read in the first part कोपहु गति जत समदि पठाओलि। ८—I would read with R तेरसि तिथि ससि सामर पख निसि दसमि दशा मोरि भेली। ९—मोळल।

[75]

The sky was full of clouds· she stood up with the support of the earth Cupid pearced her heart and went away Even though her body is emaciated she will remain alive to day but no body knows as to what will become of her tomorrow. I.

O *Krsna*, even now forget all your anger A man [of your type] is to be found among a lac of persons. O, *Kṛṣṇa*, this is only the fourth offence of the woman II

On account of anger whatever she has sent forth all that has been delivered by the messenger my condition has become comparable to that of the moon of the night when there is complete darkness in the dark fortnight III

Am I like lonely star of the evening or the moon of the fourth night of the bright fortnight of the month of *Bhādrapada* ? My sweetheart has turned aside his face in a manner that my life has become devoid of any interest. IV

Vidyāpati says etc.

[76]

A good man keeps his words; a bad-tongued person, what does he not speak ? I.

I am a woman born in a high family: I possess good qualities: you will just think this much in your mind. II

I let our love grow because I knew you to be a good man; but you, in course of time, have disappointed me. III.

There are so many flowers, full of juice, in this world, but it is honey of *mālatī* by which the bee falls into ecstacy of joy. IV.

A day that passes off does not return back: when an occasion is missed it is only repentance that remains V.

Vidyāpati says etc.

७७—धनछीरागे

त्रिवली अछ (लि) तरङ्गिणि भेलि जनि बढ़िहाए उपटि चलि गेलि॥१॥
नेआसञो' हे उ (प) र चल धाए कनक भूधर गेल दहाए ॥२॥ ध्रुव॥
माधव सुन्दरि नयन क वारि पीन पयोधर (चलु) वन भारि॥३॥
सहजहि सङ्कट पर-वस पेम पातक भीत परापति जेम ॥४॥
तोहरि पिरिति रीति दुर गेलि कुलसञो कुलमति कुलटा भेलि॥५॥
भनइ विद्यापतीत्यादि ।

७८—धनछीरागे

आध नयन दए तहुकर आध
कत रे सहब मनसिज अपराध ॥ १ ॥
का लागि सुन्दरि दरसन भेल
जेओ छल जीवन सेओ दुर गेल ॥२॥ ध्रुवं
हरि हरि कञोन कएल हमे पाप
जे सबे सुखद ताहि तह ताप ।३॥
सबदिस कामिनि दरसन जाए
तइअओ बेआधि विरह अधिकाए।।४॥
कञोनक कहब मेदिनि से थोळ
सिव सिव एहि जनम भेल ओल[२]॥५॥

भनइ विद्यापतीत्यादि।

१—नीचा सञो। २—श्रोळ।

[77]†

The wrinkles of the skin above her naval cavity have now become a river: this river, it seems as if it is overflooded and has rushed over to the bank I

Currents of water began to flow from below upwards: the mountain of gold was washed away by the flood II.

O *Mādhava*, the water of the eyes of the damsel flew over the grove and the orchard of her fully grown up breasts. III.

Love depending on a person other than one's own husband is beset with difficulties in it, as in ill-begotten wealth, there is the fear of sin IV.

Her amorous transactions with you have come to an end; but she who was born in a high family has been excommunicated and has her status reduced to that of a harlot. V.

Vidyāpati says etc.

[78]

I glanced with only a half of the half of my eyes. how much of the offences committed by Cupid shall ? tolerate ? I.

O lady, why did I see him ? Whatever life I had, even that got exhausted II.

O God, what sin did I commit ? Whatever was pleasant has begun to cause pain. III.

O lady, I see him in all the directions, still the malady of bereavement is becoming more and more acute. IV

The person to whom I may tell this are few in this world. O Lord, this life has come to its end V.

Vidyāpati says etc.

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† Note I think the proper arrangement of the stanzas would be, 3, 2, 1, 4, 5

७९—धनछीरागे

एके मधु-यामिनि सुपुरुष-सङ्ग आइति न करिअ आसा-भङ्ग॥१॥
मञे कि सिखाउबि तोहहि अबोध अपन काज होअ पर-अनुरोध।२।ध्रुवं
चल चल सुन्दरि चल अभिसार अवसर लाख लहए उपकार ॥३॥
तरतमे नहि किछु सम्भव काज आसा दए तोह मने नहि लाज॥४॥
पिआ गुण-गाहक तञे गुण-गेह सुपुरुष-वचन पषानक रेह ॥५॥
भनइ विद्यापतीत्यादि ।

८०—धनछीरागे

प्रथम समागम भुषल अनङ्ग
धनि रस राषि करब रति-रङ्ग ॥१॥
लोभ न करबे आइति पाए
बडेओ भुषल नहि दुइ करे खाए॥२॥ध्रुवं॥
चेतन कान्ह तोहहि जदि आथि
के नहि जान महते नव हाथि ॥३॥
आनलि जतने अधिके अनुरोधि
पहिलहि सबहि हलबि परबोधि ॥ ४॥
हठे न क(रिअ र)-ति परिपाटी
कोमल कामिनि विघटति साटी ॥५॥
जाबे रभस रह ताबे विलास
विमति बुझिअ जने न जाएब पास ।६॥
परिहरि कबहु धरबि नहि बाहु
उगिलि चान्द तम[२] गीलए राहु।।७॥
भनइ विद्यापतीत्यादि ।

G has १—भनइ विद्यापति कोमल काँति । कौशल सिरिस सुम अलि भाँति ॥
२-पुनु गीळए न राहु ।

[79]

Firstly it is the month of the spring· over and above, the question is of union with a good man you should not frustrate his hopes if it be under your control I.

When you donot understand this how shall I make you know it ? Does one do his work on the instigation of another person ? II

O lady, start for meeting your [lover] : timely action accrues a lac-fold profit III

A work is not possible in case one hesitates to do it you gave hopes and now, [how is it] that you are not ashamed [in not acting up to it] ? IV

Your lover is an appreciator of qualities and you are a repository of qualities · words of a good man are [like] engravings over a stone. V

Vidyāpati says etc.

[80]

At the time of the first union Cupid is very hungry you will enjoy the amorous sports with the girl rather sparingly I.

Do not become greedy when she comes under your control: howsoever hungry one may be, he does not devour with both of his hands

O *Krsna*, if you are wise [you must be knowing] what everybody knows that an elephant becomes timid before his driver III.

I have brought her after great effort and persuation therefore, you should, first of all, fully make her agreeable. IV

You should not enjoy her forcibly: she is a delicate young girl and her garment will get torn V

You should enjoy her only till she is inclined favourably you should not approach her when you find her disagreeable. VI.

When she has been once released by you you shall not catch hold of her arms again; having once vomited the moon, *Rāhu* devours the dark. VII

Vidyāpati says etc.

८१—धनछीरागे

हमे युवती पति गेला हे विदेश ।
लग नहि वसए पलउसिहु लेश ॥१॥
सासु ननद किछुअओ ननि जान
आँखि रतै(ा)धी सुनए न कान॥२॥ध्रुवं॥
जागह पथिक जाह जनु भोर
राति अन्धार[१] गाम बड़ चोर ॥३।
सपनेहु[२] भाओर न दे(अ) कोटवार
पओलहु लोते न करए विचार ॥४।
नृप इथि काहु करए नहि साति
पुरुष महते रह सरब सजाति ॥५॥
भनइ विद्यापतीत्यादि ।

८२—धनछीरागे

पछा सुनिअ भेलि महादेइ कनके[३]लाबे ओ कान ॥१॥
गगन परसि रह समीरन सूपभरि के आन ॥२॥ ध्रुवं ॥
सुन्दरि अबे की देखह देह ॥३॥
विनु हटबइ अरथ-विहुन जैसन हाटक गेह ।४॥
अपथ पथ परिचय भेले वसि दिन दुइ चारि ॥५॥
सुरत-रस खन एके पाविअ जाव जीव रह गारि ॥६॥
भनइ विद्यापतीत्यादि ।

१—अँधार ।

२ G reads भरमहु भाउरि न देअ कोटवार काहुक केओ नहि करए विचार
अधिप न कर अपराधहुँ साति पुरुष महते सब हमर सजाति

३- G has कनके नावे दोकान He takes the stanza to mean :—O chief queen, it was lately heard that in the past people would bring loads (of jewels) from boats full of gold.

[81]

I am a young woman; my husband has gone to a foreign land : there is not a single neighbour living close by. I.

The mother-in-law and the sister-in-law know nothing : they suffer from night-blindness and do not hear with their ears II

O traveller, remain awoke and do not go away early in the morning the night is very dark and there are too many thieves in the village III

The watchman does not even in dream go over a rounding even when a stolen property is detected nobody is put to trial IV

The king, here, does not torture anybody all the noble men are my kinsfolk. V

Vidyāpati says etc.

[82]

Lately it was heard that she [I] had become the chief queen and that she [I] was decorating the ears with [ornaments] of gold I

The wind pervades the sky, but who is there who brings it in sieves full of it ? II.

O lady, why do you now look at my body ? It is just like a market hut without its master and devoid of any valuable. III-IV

After having stayed there for a few days, I could know that the path [I was traversing] was very bad V

One rejoices the sentiment of love for a moment. but the calumny lasts as long as life VI.

Vidyāpati says etc.

८३—धनछीरागे

सिनेह बढ़ाओब हम छल भान
तोहर सोआधीन करब परान ॥१॥
बहुल बुझओलह निञ वेवहार
मोहि पति सबे परजन्तक खार ॥२॥ ध्रुवं ॥
भल भेल मालति तोहहि उदास[1]
पुनु मधुकरे न आओब तुअ पास ॥३॥
जत अनुराग भेल सबे राग
तोहरा की बोलब हमर अभाग ॥४॥
भनइ[2] विद्यापतीत्यादि ।

८४—धनछीरागे

टाट टुटले आङ्गन वेकत सबे परदा राष ॥१॥
टुना चटक बाज सञो रेसल[3] दूती अइसन भाष ॥२॥ ध्रुवं॥
साजनि तेजसि वचन-रोध ॥३॥
टाकु सन हिअ सोझे करसि मानसि वाङ्क विरोध ॥४॥
टेना चढ़ल बकहुल देषल अँधेअ पोसल आनि ॥५॥
आबे दिने दिने तैसन कएलह बाघ-महिसा-कानि ॥६॥
भनइ विद्यापतीत्यादि ।

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१ भल भेलि मालति भेलि हे उदास । After this G has
एतबा हम अनुतापक भेल गिरि सम गौरव अपदहि गेल ।
२-G has भनइ विद्यापति मन दए सेव हासिनि देवि-पति गजसिंह देव ॥
३—बेसल ।

[83]

My impression was that our love would grow. [I had decided] that I shall put my soul under your control. I.

You made me know much about your manners: to me they appear to be detasteful in consequence. II

It is good, o *mālatī*, that you have become indifferent : the bee will not come to you again. III.

Whatever love there was all that has become anger What shall I speak to you ? It was my misforture. IV

Vidyāpati says etc.

[84]

If the fence is damaged the yard becomes exposed [to public view] everybody, therefore, preserves the enclosing wall I.

The confidante says that the sparrow has got itself united with the kite II.

O lady, please give up your words of obstruction III.

You are making your heart completely straight like a needle and think that there is disagreement with *Krsna*. IV

I saw a *tenā* [?] mounting a *bakahula* [?]· a blind man brought and began to rear them up V

But you have, in course of time, grown an enemity like that of a tiger and a she-buffalo. VI

Vidyāpati says etc.

८५—धनछीरागे

हिम सम चान्दन आनी उपर पौरि उपचरिअ सञानी ।।१।।
तैअओ न जा(ए) तसु आधि बाहर औषध भितर बेआधि ।।२।।
अबहु हेरह (ह)रि मोहे जीउति जुवति जस पाओब तोहे ।।३।।
अवधि अधिक दिन लेखी मुद(ल)नयन मुख-वचन-उपेखी ।।४।।
कण्ठ ठमाएल जीवे राति न वसि मिझाएल दीवे ।। ५ ।।
भनइ विद्यापतीत्यादि ।

८६—धनछीरागे†

बाट भुअङ्गम उपर पानि
दुहु कुल अपजस अङ्गिरल आनि ।। १ ।।
परनिधि हरलए साहस तोर
के जान कञोन गति करबए मोर ।।२।। ध्रुव।।
तोरे बोले दुती[1] तेजल निज-गेह
जीव सञो तौलल गरुअ सिनेह ।। ३ ।।
लहु कए कहलह गुरु वड़भा[1](ग)
सुदभर रजनी दुर अभिसार ।।४।।
दसमि दसाहे बोलब की तोहि
अमिञा बोलि विष देलए मोहि ।।५।।
भनइ विद्यापतीत्यादि ।

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†cf. also song no. 7. १—भार ।

[85]

Having brought sandal paste as cool as snow, I made it very thick and applied it over [the body of the] lady I.

Even then her malady is not cured the remedy is external but the disease is internal II

Even now, O Hari, look at me . the young woman will remain alive and you will receive praise III

Having known that the time limit was still very long, she closed her eyes and became unmindful of my talk IV.

Her soul is stopping at her neck no sooner it is night the lamp [of her life] will be extinguished V

Vidyāpati says etc.

[86]

There are snakes over the path . it is raining above I agreed to suffer the calumny to the two families I

It is your boldness that you stole the property of another person Who knows to what condition you will lead me ? II.

O confidante , I left my house according to your advice in my estimatation love weighed heavier than life III

You described a very heavy burden to be light. It is midnight and the place of appointment is far away. IV.

What shall I speak to you in my tenth stage [of love] ? You gave me poison, having said that [you were giving me] nector. V.

Vidyāpati says etc.

८७—धनछीरागे

कण्टक-माझ कुसुम परगास भमर विकल नहि पावए पास ॥१॥
रसमति मालति पुनु पुनु देषि पिबए चाह मधु जीव उपेषि॥२॥ध्रुव॥
ओ मधु-जीवी तञ्‌ मधु-रासि साँचि धरसि मधु तञे न लजासि॥३॥
भमरा भमए कतहु ठाम[1] तोह विनु मालति नहि बिसराम ॥४॥
अपने मने धनि बुझ अवगाहि तोहर दुषण[2] बध लागत काहि ॥५।
भनइ विद्यापतीत्यादि ।

८८—धनछीरागे

हृदयक कपट भेल नहि जानि
पर-पेअसि हे देल[3] हमे आनि ॥ १ ॥
सुपुरुष-वचन समय वेवहार
खत खरिआ दए सीचसि खार ॥२॥ ध्रुवं ॥
आबे हमे कान्ह बोलब की बोल
हाथक रतन हराएल मोर ॥ ३ ॥
कके परतारलि नागरि नारि
वचन-कौसल-छले देव मुरारि ॥ ४ ॥
पलटि पठावह तन्हिके ठाम
केओ जनु माधव वसए कुगाम ॥ ५ ॥
हरि अनुरागी तठमा जाह
से आबे अपन मनोरथ चाह ॥ ६ ॥
लघु कहिनी भल कहइते अ न
देले पाइअ के नहि जान ॥ ७ ॥
भनइ विद्यापतीत्यादि ।

१-भमरा भेल घुड़ए सब ठाम। २—दूषण। ३—देलि।

[87]

Flowers are blossoming in the midst of thorns the bee is anxious but cannot get near I

He sees again and again the *mālatī* flower that is full of juice and wants to suck up honey even to the neglect of his life II.

He lives on honey and you are repository of honey : [still] you secretly hold back [honey] and do not get ashamed ? III

The bee roams about in so many places, but, o *mālatī*, he has no rest without you IV

O lady, you please think deeply in your mind as to the position that when the offence is yours who will be held responsible for the murder ? V

Vidyāpati says etc.

[88]

I could not know the trickeries of [your] heart and brought to you the darling of another man I

A good man acts upto his words in time . but you, having cut a deep wound [on her body] and put salt thereover, are sprinkling it with saline water. II.

Krsna, what shall I speak now ? I have lost the jewel of my hand III.

O divine *Murāri*, why did you cajole the nice lady with your verbal tricks ? IV.

Please do send her back to her own place o *Mādhava*, [here] nobody is living in a village of uncultured people V

O *Hari*, if you are really sincere in love, please go to her place. Now she wants to have her this desire fulfilled VI.

Who does not know the simple proverb that can be well referred to others "one gets by giving" ? VII.

Vidyāpati says etc.

८९—धनछीरागे

वचन अमिञा-सम मने अनुमानि
निरव[1] अएलाहु[2] तुअ सुपुरुष जानि ॥१॥
तसु परिणति किछु कहहि न जाए
सूति रहल पहु दीप मिझाए॥ २ ॥ ध्रुवं ॥
ए सखि पहु अवलेर सही
कुलिस अइसन हिअ फाट नही ॥ ३ ॥
करे[3]-जुगे परसि जगाओल भाव
तइअओ न तेज पहु नीन्द सभाव ॥ ४ ॥
हाथ झपाए रहल मुह लाए
जगइते निन्द गेल न होअ जगाए ॥ ५ ॥
भनइ विद्यापतीत्यादि ।

९०—धनछीरागे

सुजन वचन हे षोटि न लाग
जनि दिढ़ा कठु आलक दाग ॥१॥
झुठा[4] बोल चकमक आभ
देषिअ सुनिअ एते लाभ ॥२॥ ध्रुवं ॥
मानिनि मने न गुणहि आन
गुण बुझ जञो हो गुणमान ॥३॥
सुपुरुष सञो की कए कोप
ओहओ कान्ह जदु-कुल-गोप ॥४॥
अति पवितर अति[5] थिक गाए
सेहओ पुनु (थिक) बरदक माए ॥५॥
भनइ विद्यापतीत्यादि ।

१—G नियर । २—अइलिहु तन्हि । ३—कर जुगे । ४—झूठा ।
५—I cannot explain the use of अति in two places in the line.

[89]

Having conjectured in my mind that your words were [as sweet] as nector and considering you a noble personality I came to [meet] you in a solitary place I

I am unable to describe the consequences thereof my husband extinguished the lamp and fell asleep II

O friend, I tolerate the insolence of my husband: [I wonder] my thunderobolt-like heart does not crack III

I tried to arouse in him a feeling of love by touching him with my two hands still my husband would not give up his habitual sleep IV

He covered his face with his hands, awoke [a bit] and again slept. I could not dare arouse him again when he was asleep.

Vidyāpati says etc.

[90]

The words of a noble man do not taste unpleasant they are as steady as a mark made with *āla* I

The words of a liar seem to be extermely brilliant . the only advantage that one can have therefrom is that they can be heard and enjoyed II.

O angry lady, do not think otherwise in your mind If a person be himself possessing qualities he can appreciate the qualities [of another person] III

What benefit can one derive by getting angry with a noble man ? After all even *Kṛṣna* is a cowherd of the family of the *Yādus* IV

Indeed a cow is a very sacred [animal], but even she, [after all], is the mother of an ox. V.

Vidyāpati says etc.

९१—धनछीरागे

अहनिसि वचने जुड़ओलह कान अचिरे[1] रहत सुख ई भेल भान॥१॥
अबे दिने दिने हे बुझल विपरीत लाज गमाए विकल भेल चीत॥२॥ध्रुवं
विहिक विरोधे मन्दा सञो भेट भाँड़ो छुइल नहि भरले पेट॥३॥
लोभे करिअ हे मन्द जत काम से न सफल होअ जञो विहि वाम॥४॥
भनइ विद्यापतीत्यादि।

९२—धनछीरागे*

आकुल चिकुर[1] बेढ़ल मुख-सोभ
राहु कएल ससि-मण्डल लोभ॥१॥
उभरल चिकुर-माल कर रङ्ग
जनि जमुना[2]-जल गाङ्ग-तरङ्ग॥२॥ध्रुवं॥
बड़[3] अपरुब दुहु चेतन—मेलि
विपरित रति कामिनि कर केलि॥३॥
वदन सोहाञोन सम[4]-जल-विन्दु
मदने मोति दए[5] पूजल इन्दु॥४॥
पिआ-मुख सुमुखि चुम्ब तेजि ओज
चान्द अधोमुख पिबए सरोज॥५॥
कुच विपरीत विलम्बित हार
कनक कलस जनि दूधक धार॥६॥
किङ्किनि[7] रणित नितम्बहि छाज
मदन-महासिधि बाजन बाज॥७॥
भनइ[8] विद्यापतीत्यादि।

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1 G changes it to सुचिरे. For intensive use of अ-cf. the colloquial word अपर्याप्त "more than enough."

* See also song no 159 and R. p 102–103

१-चिकुरे। २-जमुना मिलु गंग तरंग। ३ The stanza is not found in राग०। ४-स्रम। ५-लए। ६-पिअमुख।७-किङ्किन। ८—भनइ विद्यापति मने अनुमानि। कामिनि रम पिआ अनुमत जानि॥

[91]

Day and night you made my ears happy with your sweet words I got the impression that this pleasure would last long I

But now in course of time I have found it to be just otherwise I have lost my prestige and thereby my mind has become agitated. II

One has the company of an evil fellow due to adversity of fortune got polluted by touching the hearth still I did not have a sufficient meal III

If one does an evil work, on account of greed, it does not succeed if the luck is adverse. IV.

Vidyāpati says etc

[92]

Dishevelled hairs have concealed the beauty of her face It seems as if *Rāhu* has become greedy of the orb of the moon I

The loose garland put on the hair is wearing [an exquisite] spectacle and it looks as if the tides. of the *Yamunā* have got united with those of *Gangā* II

Excellent is the union of a young couple. The damsel is enjoying an inverse sexual intercourse. III

The face [of the lady] has become charming with the drops of sweat It appears as if Cupid had worshipped the moon by offering him jewels IV

The damsel kisses the face of her husband recklessly· it seems as if the moon with his face turned downwards is sucking up a lotus V

The garland hanging over the breasts that are turned downwards looks like a stream of milk oozing from a jar of gold. VI

The little bells worn about the waist are jingling . it seems as if musical instruments are being played to celebrate the great victory of Cupid

Vidyāpati says etc.

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1 Gupta translates भाँड as cooking utensils of an untouchable But he is wrong. The word, nay the entire expression, is still current in Maithili भाँड़ means the hearth as well as cooking utensils.

९३—धनछीरागे

बदन झपावए घन क्त[1] भार
चान्द-मडल जनि मिलए अन्धार ॥१॥
लम्बित सोभए हार विलोल
मुदित मनोभव खेल हिडोल ॥२॥ध्रुवं ॥
पिअतम अभिमत मने अवधारि
रति विपरीत रतलि वरनारि ॥३॥
मालकिङ्किनि कर मधुर विराव
जनि जएतुङ्ग मनोभव राज[2] ॥४॥ ।
रभसे निहारि अधर-मधु पीब
नाञी कुसुम-सर आकठ जीव ॥५ ॥
भनइ विद्यापतीत्यादि ।

९४—धनछीरागे

घटक विहि विधाता जानि
काचे काञ्चने छाडलि हानि[3] ॥ १ ॥
कुच सिरिफल सञ्चा पूरि
कुन्दि बैसाओल (कनक कटोरि[4] ॥२॥ध्रुवं। ।
रूप कि कहब मञो विसेषि
गए निरूपि(अ) झटिति देषि ॥ ३ ॥
नयन नलिन सम विकास
चान्दहु तेजल विरह-भास ॥ ४ ॥
दिने[5] रजनो हेरए बाट
जनि हरिणी विछुरलि बाट[6] ॥५॥
भने विद्यापतीत्यादि ।

१—अलकक भार । २-गाव । ३—आनि । ४—Suggested by G. ५—दिन-रजनी । ६—घाट ।

[93]

She covers her face under the thickly grown ones [hairs]· it seems as if the moon is meeting the dark I

The hanging and tossing garland looks very beautiful. it appears as if gladdened Cupid is sporting over a swing II

The noble lady having ascertained that it was the desire of her sweet-heart enjoys the inverse sexual intercourse III.

T e little bells of the garland produce very sweet sound it appears as if it is the sound made on the occasion of victory of god Cupid IV

At her sweet will she looks at the lips [of her husband] and sucks honey therefoım The flower-arrowed god makes even a cruel creature soft V

Vıdyāpati says cte.

[94]

The creator having leaınt the art of making a jar made [the jars of her breasts] with glass and gold and did not mind the loss I

He put them under a frame of *bılva* fruit Then he placed these jars[1] [of her breasts] in a cup of gold II

It is not possible for me to describe her beauty in detail Go there soon and see it yourself III.

The eves are blossoming like lotuses, [it seems as if] even the moon has given up the gloomy appearance of bereavement IV

Day and night she casts her glances along the path; it seems as if she were a roe that has gone astray. V.

Vıdyāpatı says etc

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1 कुन्दि is of obscure meaning Its translation by jar is not appropriate Has it some connection with कुण्डी=an earthen cup ?

९५—धनछीरागे

आसा खण्डह दए विसवास
के जग जीवए तीनि पचास ॥ १॥
आनक बोलिअ गोप गमार
तोहरा सहजक कुल वेवहार ॥ २ ॥ ध्रुवं ॥
तोह यदुनन्दन कि बोलिबो जानि
धन्धहि सङ्ग सरूप सञो कानि ॥ ३ ॥
सुपुरुष पेम हेम अनुमानि
मन्दा कालहि मन्दे हानि ॥४॥
आओर बोलब कत बोलइते लाज
फल उपभोगीअ[1] जैसन काज ॥ ५ ॥
सुन्दरि बचने कान्ह उतताप[2] ॥ ६ ॥
भनइ विद्यापतीत्यादि ।

९६—धनछीरागे

के बोल पेम अमिञाके धार
अनुभवे बुझिअ गवउ अङ्गार ॥१॥
खएले विष सखि हो परकार
वड़ मारष ओ दृषितहि मार ॥२॥ध्रुवं॥
एत सबे सजलह हमरा लागि
तूरे बेढि घर खोसलि आगि ॥३॥
तञो ओठ-पातरि कि बोलिबो तोहि
बड़ कए अपथ चलओलए मोहि ॥४॥
तोरा करम धरम पए साखि
मन्दिउ खाए पलउसिनि राखि ॥५॥
भने विद्यापतीत्यादि ।

१—उपभोगिय । २—The stanza is incomplete.

[95]

Having aroused confidence you frustrate her hope · who, in this world, remains alive for three fifties ? I.

In the language of others a fool is called a cowherd · but in your case this [being a cowherd] is simply natural II

O *Yadunandan*, what shall I speak to you ? I know that though I am endowed with beauty I have to bewail on account of bereavement III.

I had thought that love with a good man was like gold ; but [now when I have fallen on] evil days I have to suffer the worst anguish. IV

What more shall I say ? I feel ashamed in saying One enjoys the consequences of his actions V

Kṛṣna was very much aggrieved at the words of the damsel VI

Vidyāpati says etc

[96]

Who says that love is a stream of nector ? From my experience, I have found that it is like fire in a cake of cowdung I

O friend, I shall get relief if I eat poison He is extremely hurtful and hurts the moment he sees [me]. II.

You did all this for me. you covered fire with cotton and pressed it under [the thatched roof of] the house. III.

You cannot keep anything secret. What shall I speak to you ? You caused me to go along a very bad path IV.

O friend, your actions and virtues are witnesses Even a wicked woman hurts after she has spared her neighbour V

Vidyāpati says etc.

९७—धनछीरागे

हरि-रव सुनि हरि गो-भय गोभरि
गोतम गोरि लोटाई रे ॥ १ ॥
हरि-रिपु -रिपु मुख विदिस वसन देय
गो-दिसे विदेसे बै(ा)राइ[1] रे ॥ २ ॥ ध्रुवं ॥
ए हरि जदि तोहे पर-वस
पेमे विरत-रस
वचन दए राखिअ राही रे ॥३॥
कुम्भ-तनय-भोजन-सुत सुन्दरि
मुख वसि अवनत भेला रे ॥ ४ ॥
सास समीर बाज जनि भुजगी
हरि विनु मुहहु न बोल रे ॥ ५ ॥
समन्दल ससि-मुखि
सात वरन लेखि
तेसरा पद दिढ़ जानि रे ॥६॥
राजा सिवसिंह रूपनराएण
विद्यापति कवि वाणि रे ॥७॥

९८—धनछीरागे

इन्दु से इन्दु इन्दु हर इन्दुत आओर इन्दु जन परगासे ॥ १॥
एक इन्दु हमे हम गगनहि देषल तीनि इन्दु तुअ पासे ॥ २ ॥ ध्रुवं ॥
कालि देषल हम अदबुद रङ्गे मझु मन लागल दन्दा ॥ ३॥
कञोनके कहब हमे क पतिआएत एक ठाम अछ[2] चन्दा ॥४॥
कञोनञो इन्दु तारा कञोनञो इन्दु तरुणी
कञोने इन्दु चक्र-समाजे ॥ ५ ॥
एक से इन्दु माधव सञो खेलए एक इन्दु गगनेरिमाझे ॥ ६॥
भनइ विद्यापतित्यादि ।

१—बौराइ। २—बहु।

[97]

When she hears the voice of the cuckoo and is terrified by the moon, O Hari, the damsel has her eyes filled [with tears] and she begins to roll along the path I

Indecently she covers her face that is like the enemy of the enemy of Hari She [wanders] like a mad woman in the track of cow in a foreign land II

O Hari, even if you are dependent on somebody else and your mind is no more interested in love affairs, still save *Rādhā* by sending her a message. III.

The son of the food of the son of the jar who remains over her face has also got turned downwards IV

The breeze emitted from her breath is like hissing of a female snake She does not utter [a word] from her mouth as she is without you V

The moon-faced lady has sent a written message consisting of seven letters [of the alphabet]. know the third word to be true VI

The poet *Vidyāpati's* words are that *Rājā Śivasimha* is *Nārāyana* himself in form VII

[98]

There is the moon, known as the moon. then there is another moon [over the forehead] of *Śiva* then there are persons who are known by the same name, that is *Indu* I.

I have seen one moon in the sky, [but I find] three moons by you II.

I saw a wonderful sight yesterday [Since then] my mind is agitated III

To whom shall I say, and who will believe me ? There are [many moons] at one place IV

Which of the moons is with the stars, which of the moons is among young women, and which of the moons is in the flock of *cakravāka* birds ? V

One of the moons is playing with *Mādhava*, and there is one moon in the sky VI.

Vidyāpati says etc.

९९—धनछीरागे

कर-तल-लीन सोभए मुख-चन्द
किसलय मिलु अभिनव अरविन्द ।। १ ।।
कि कहति ससि-मुखि कि पुछसि आन
विनु अपराधे विमुख भेल कान्ह ।।२।।ध्रुवं।।
अह-निसि नयने गलए जल-धार
खञ्जने गिलिउलल मोतिम,हार ।।३।।
विरहे विखिन तनु भेल हरास
कुसुम सुखाए रहल अछ वास ।। ४ ।।
झषइते संसय पळल परान
अबहु न उपसम कर पचवान ।। ५ ।।
भनइ विद्यापति दूती गोए
f (वनु प) रसे परहित नहि होए ।। ६ ।।

१००—धनछीरागे

जाबे न मालति क(र) (पर)गास ताबे न ताहि मधु(कर)विलास।।१।।
लोभ परिहरि सूनहि राँक धके कि कतहु (केश्रो)डूबविपाक।।२।। ध्रुवं।।
तेज मधुकर ए अनुबन्ध कोमल-कमल लीन मकरन्द ।। ३ ।।
एखने ईछसि अहेन सङ्ग ओ अति सैसवे न बुझ(ए)रङ्ग ।। ४ ।।
कर(ह)मधुकर दिढ़ गेआँन अपने आरति न मिल आन ।। ५ ।।
भनइ विद्यापतीत्यादि ।

[99]

The moon of the face [of the girl] is shining over the palm her hand: it seems as if a lotus has got united with a newly sprung sprout. I

What will the lotus-faced girl say ? Why do you ask another thing ? *Kṛṣna*, has become indifferent without any fault [of hers] II.

Day and night stream of water flows down her eyes : it seems as if a *khañjana* bird were vomiting the garland of pearls that it had devoured III

The body [of the girl] has grown thinner, aggrieved as she is on account of bereavement The flower has dried up, now only the fragrance has remained III

She has had so much of anguish that her life seems to be in danger. but even now Cupid does not stop V.

Vidyāpati speaks to the procuress confidentially "you cannot do good to others without .. .. ". VI.

[100]

So long as *mâlatî* has not fully blossomed, the bee does not enjoy her I

Having given up greed hear, o poor man, does anybody plunge himself into difficulties all on a sudden ? II.

O bee, give up your this obstinacy· pollens are absorbed in the delicate lotus. III

Now you desire such a union ! She is in her early childhood [still], and does not know [about] [the pleasures] [of amorous sport] IV.

O bee, let your mind become firm: on account of one's own anxiety nobody gets another person. V.

Vidyāpāti says etc.

१०१—धनछीरागे

जञो डिठिका ओल एइ मति तोरि
 पुनु हरेसि हो खा[1] परि गोरि। ।१।।
(जाति सभाव)[2] हठए पर-नाह
 बाघ मिता न जीवे पए आह ।। २ ।। ध्रुवं।।
अइसना सुमुखि करिअ कके रोस
 मञो कि बोलिबो सखि तो(ह)रे दोस ।। ३ ।।
अहेने अवयवे ई वेवहार
 पर-पीडाए जीवन थिक छार ।।४।।
भल कए सिषलसि[3] घुरि ससार
 तर सूते गढ़ि काट कुम्भार ।। ५ ।।
गुण जञो रह गुण-निधिसञो सग
 विद्यापति कह इ[4] बड़ रङ्ग ।। ६ ।।

१०२—धनछीरागे

चान्द गगन रह आओर तारागण सुर उगए परचारि ।। १ ।।
निचल सुमेरु अथिक कनकाचल आनब कञोने परचारि ।।२।।ध्रुवं।।
कन्हाइ नयनहुँ हलब निवारि ।। ३ ।।
जे अनुपम (फल) उपभोगे न आओत की फल ताहि निहारि ।। ४ ।।
जे चुरु कए साएर सोषए जीवए सुरासुर मारि ।। ५ ।।
जल-थल पाए समहि सम पेलए (की फल ताहि) परचारि ।। ६ ।।
दूती व्याज जाहि जे फावए पाहन हीरा लाग ।। ७ ।।

भनइ विद्यापतीत्यादि ।

1-G has किए for हो खा। 2-The words that occur in the ms. before हठए are not legible. 3-May also be read as पुछलए। 4-ई।

[101]

If your intention becomes such when you are out of sight, why do you look at the lady ? I.

By nature, the husband of another woman is obstinate: a tiger—friend does not have pity for an animal. II.

Why are you displeased with such a beautiful-faced damsel ? Shall I tell [her], "O friend, the fault is yours". III

Such is your behaviour with [the person] who has such a [beautiful] form. In case [you] trouble another person [your] life is [as worthless as] ashes IV.

You have learnt well by going over the world it is the potter who after he has made [a pot] cuts it with a thread placed under its bottom V.

If one has noble qualities, he gets the company of the noble *Vidyāpati* says —' It is very interesting". VI.

[102]

The moon remains in the sky. then there are the stars: then there rises the sun publicly. I,

The *sumeru* is a mountain of gold, but it is motionless: Who is there who can bring any one of them ? II.

O *Kṛṣna*, you will please avoid even my sight. III

The incomparable [fruit] that cannot be obtained for enjoyment, what is the benefit of looking thereat. IV.

The person, who in the cavity of his palm, sucks up the ocean, survives after killing gods and demons, goes over water and earth in one and the same manner, what benefit can there be by talking about him ? V-VI

If the trick of a procuress succeeds, even a slab of stone has the worth of a diamond. VII.

Vidyāpati says etc.

१०३—धनछीरागे

अपनेहि पेम तरुअर बाढ़ल कारण किछु नहि भेला ॥ १ ॥
साखा पल्लव कुसुमे वेआपल सौरभ दह दिस गेला ॥१ ॥ ध्रुवं ॥
सखि हे दुरजन दुरनय पाए ॥ ३ ॥
मूरा जञो मूडहि सञो भागल[1] अपदहि गेल सुखाए ॥४ ॥
कुलक धरम पहिलहि अलिआतल कञोने देब पलटाए ॥ ५ ॥
वोर-जननि जञो मने मने[2] झाखञो रोञो वदन झपाए ॥ ६ ॥
अइसना देह-गेह न सोहावए बाहर बम जनि आगि ॥ ७ ॥
विद्यापति कह अपनहि आउति सिरिसिवसिह लागि ॥ ८ ॥

१०४—धनछीरागे

पहिलहि परसए करे कुचकुम्भ
अधर पिबए के कर आरम्भ ॥ १ ॥
तखनुक मदन पुलके भरि पूज
नीवी-बन्ध विनु फोएले फूज ॥ २ ॥ ध्रुवं ॥
ए सखि लाजे कहब की तोहि
काहुक कथा पुछह जनु मोहि ॥ ३ ॥
धम्मिल भार हार अरुझाव
पीन पयोधर नख कत[3] लाव ॥ ४ ॥
बाहु-वलय आकम भरे भाग[4]
अपनि आइति नहि अपना आङ्ग[5] ॥ ५ ॥
भनइ विद्यापतीत्यादि ।

१—भाङल । २—मनहि मन । ३—खत । ४—भाङ्ग । ५—आम ।

१०५—धनछीरागे

ताके निवेदिअ ` मतिमान
जलहि गुण-फल के नहि जान ॥१॥
तोरे वचने कएल परिछेद
कौआ मूह न भनिअए वेद ॥ २ ॥ ध्रुवं॥
तोहे बहुवल्लभ हमहि अञानि
तकराहु कुलक धरम भेलि हानि ॥३॥
कएल गतागत तोहरा लागि
सहजहि रयणि गमाउलि जागि ॥ ४ ॥
धन्ध बन्ध सफल भेल काज
मोहि आबे तन्हिकी कहिनी लाज ॥ ५ ॥
दूती-वचन सवहि भेल सार
विद्यापति कह कवि-कठहार ॥ ६ ॥

१०६—धनछीरागे

आलसे अरुण लोचन तोर
अमिञ मातल चन्द चकोर ॥ १ ॥
निचल भौँहँ न ले(अ) विसराम
रण जीनि धनु तेजल(जनि)काम ॥ २ ॥ ध्रुव॥
एरे राधे न कर लथा
उकुति गुपुत वेकत कथा ॥ ३ ॥
कुच सिरीफल सहज सिरी
केसु विकशित कनक गिरी ॥ ४ ॥
अलक वहल उधसु केस
हसि पलिछल कामे सन्देस ॥ ५ ॥
भने विद्यापतीत्यादि ।

[105]

One should speak to the person who is wise· who does not the know the qualities and advantages of water ? I.

Following your advice I arrived at [such a] decision: the Veda should not be got recited through the mouth of a crow. II.

Your have several beloved women, and I am an ignorant girl: still the honour of the family of [such a girl] has suffered. III.

I began to come and go on your account: as a matter of course I passed the night awaking IV.

His plan, full of tricks, has succeeded. now I feel ashamed at his words. V.

"The words of the procuress, all have proved to be true"—*Kavi-kanṭhahāra Vidyāpati* says [this] VI.

[106]

Your eyes are red with fatigue· they are like *cakora* birds intoxicated with nector received from the moon. I

The motionless eye—brows do not rest: [they look as if] Cupid, after having won the battle, has laid aside his bows. II.

Rādhā, please make no pretext your words are concealed but the facts are revealed III.

Your breasts, that are by nature as beautiful as *bilva* fruits, now look like mountains of gold covered with *kesu* flowers blossoming over them. IV.

The curls of the hairs on the forehead have disappeared and the hairs are dishevelled: smiling Cupid has tasted the present [made over to him]. IV.

Vidyāpati says etc.

१०७—धनछीरागे

जति जति घमिअ अनल
अधिक विमल हेम ॥ १ ॥
रभस कोप कए कहु नागर
अधिक करए पेम ॥ २ ॥ ध्रुवं ॥
साजनि मने न करिअ रोस ॥ ३ ॥
आरति जे किछ बोलए
वालभु तें तहि तन्हिक दोस ॥ ४ ॥
कतन तुअ अनाइति दरसि
कत कएल नहि दीव ॥ ५ ॥
ओ नहि अनग अथिक भुजङ्ग
पवन पीबि जे जीव ॥ ६ ॥
सरस कवि विद्यापति गाओल
रस नहि अवसान ॥ ७ ॥
राजा सिवसिह रूपनाराएन
लखिमादेवि रमान ॥ ८ ॥

१०८—धनछीरागे

से अति-नागर गोकुल कान्ह
नगरहु नागरि तोहि सवे जान ॥ १ ॥
कत वेरि साजनि की कहब बुझाए
कएले धन्धे धरम दुर जाए ॥२॥
सुन्दरि रूप गुणहु सञो सार
आदि अन्त नहि महघ पसार ॥ ३ ॥
सरूप निरूपि बुझउलिसि तोहि
जनु परतारि पठावसि मोहि ॥ ४ ॥
विद्यापति कह बुझ रसमन्त
सिरिसिवसिंह लखिमा-देवि-कन्त ॥ ५ ॥

[107]

The more you heat gold the more brilliant it becomes I.

A lover, the more angry he becomes, the more he loves II.

O good lady, have no anger in your mind. III.

Whatever your sweetheart says in his anxiety for that he is not to be blamed. IV.

[Do you remember] the extent of helplessness he showed and the number of times he did swear ? V

He is neither bodiless nor a snake that lives on air VI

The poet *Vidyāpati* who is full of sentiments has sung: their is no end of sentiment of king *Śiva Simha Rūpanārayanā* the husband of *Lakhimādevī* VII-VIII.

[108]

That *Krsna* of *Gokula* is a very wise lover: everybody in the city knows you to be a loving lady. I.

O good lady, how many times shall I make you understand ? If I think [like this] I shall be committing a sin. II.

O damsel, beauty is superior even to quality· there is no beginning or end to the market [value of beauty]. III.

I have explained to you the truth please do not send me with your deceitful persuations. IV.

Vidyāpati says —*Śrī Śivasimha*, the husband of *Lakhimādevi*, who has sentiments, knows it. V.

१०९—धनछीरागे

कोटि कोटि देल तुलना हेम
हीरा सञो हे हरदि भेल पेम ॥ १ ॥
अति परिमसने पिअर (भेल) रङ्ग
मुख-मण्डल केवल रहु सङ्ग ॥२॥ध्रुवं॥
साजनि की कहब कहहि न जाए
भलेओ मन्द होअ अवसर पाए ॥ ३ ॥
नवल बात छल पहिलुक मोह
किछु दिन गेले भेल पनिसोह ॥ ४ ॥
अबे नहि रहले निछछेओ पानि
कारि न सहे कि करब जानि ॥ ५॥
कपट बुझाए बढ़ओलन्हि दन्द
बडाक हृदय बडेओ हो मन्द ॥६॥
भने विद्यापतीत्यादि ।

११०—धनछीरागे

से अतिनागर तञो सवसार[१]
पसरओ मल्ली पेम पसार ॥ १ ॥
जौवन-नगरि[२] वेसाहव रूप
तते मुलइहह जते सरूप ॥ २ ॥ ध्रुवं ॥
साजनि रे हरि रस-वनिजार
गोप-भरमे जनु बोलह गमार ॥३ ॥
विधि-वसे अधिक करह जन मान
सोरह-सहस-गोपी-पति कान्ह ॥ ४ ॥
तोहि[३]-हुनि उचित रहत[४] नहि भेद
मनमथ मधथे करब परिछेद ॥ ५ ॥
विद्यापतीत्यादि[५] ।

१—रस-सार । २—S. नगरँ । ३—S तहि तोंह । ४—रहब ।
५—S, भन विद्यापति एहु रस जान राए सिवसिंह लखिमा देवि रमान ।

[109]

Millions of times you compared love with gold· but from diamond this love has been reduced to turmeric. I.

On account of excessive rolling on the ground my colour has become yellow. I have only the orb of my face with me II

O lady, what shall I say? I am unable to say anything. even what is good has become bad according to circumstances. III.

[Love lasted for sometime because] formely my delusion was new after expiry of a few days it has become watery IV

Now it has not remained even pure water. I am unable to tolerate that which is black What will you do by knowing this? V

Having persuaded me with his trickries, he has caused my anxiety to become more: the heart of a greatman is also very bad VI

Vidyāpati says etc.

[110]

He is a great lover and you are full of love: let the creeper of love grow and spread. I.

In the town they will purchase youth· you will please demand the real price. II

O lady, *Hari* is a trader of love do not call him a fool under [your] wrong notion that he is a cowherd. III.

Due to ill luck, do not show much anger. *Krsna* is the husband of sixteen thousand cowherdesses. V.

The difference between you and him is not proper—nor shall it remain; Cupid will decide and settle it. VI.

Vidyāpati says etc.

१११—धनछीरागे

मालति-मधु मधुकर कर पान
सुपुरुष जञो हो गुणक निधान ॥१॥ ध्रुवं ॥
अबुझ न बुझए भलाहु बोल मन्द
मेँभ न पिबए कुसुम मकरन्द ॥ २ ॥ ध्रुव ॥
ए सखि कि कहब अपनुक दन्द
सपनेहु जनु हो कुपुरुष-सङ्ग ॥ ३ ॥
दूधे पटाइअ सीचीअ नीत
सहज न तेज करइला तीत ॥ ४ ॥
कते[१] जतने उपजाइअ गून
कहञ न बुझए हृदयक सून ॥ ५ ॥
मन्दा रतन-भेद नहि जान
बान्दर मूँह[२] न सोभए पान ॥ ६ ॥
विद्यापतीत्यादि ।

११२—धनछीरागे

आसा दइए उपेखह आज
हृदय विचारह कञोनक लाज ॥ १ ॥
हमे अबला थिक अलप-गेँआन
तोहर छैलपन निन्दत आन ॥२॥ध्रु०
सुपहु जानि हमे सेओल पाओ
आबे[३] मोर प्राण रहओ कि जाओ ॥३॥
कएल विचारि अमिञ के पान
होएत हलाहल ई के जान ॥ ४ ॥
कतहु न सुनले अइसन बात
साङ्कर[४] खाइते भाङ्गए दात ॥ ५ ॥
भनइ विद्यापतीत्यादि ।

१—कतनहु । २—बानर मुह । ३—अबे । ४—साँकर ।

[111]

The bee is sucking honey from the *mālatī* flower, it seems as if it were a noble man, repository of excellent qualities I

An ignorant person does not appreciate anything, he would describe even what ,is good to be bad: a black-wasp does not suck the pollens of flowers II.

O friend, what shall I speak about my own anxieties ? Let us, not even in dream, have the company of an evil person III

Though one may water a *kāravella* plant daily even with milk it will not give its natural bitter taste IV.

With whatever effort you may try to generate noble qualities [in his heart] a person who is devoid of brain will not follow what he is told V

An idiot cannot distinguish jewels of one variety from those of another. betel-leaves do not look well on the face of a monkey. VI.

Vidyāpati says etc.

[112]

Havin given hopes you are neglecting me today· please tell me for the sake of whose honour do you hesitate in your heart ? I.

I am a woman and possess little knowledge. but others will condemn your wisdom. II.

Having known you to be a good master I have taken resort under your feet: it does not now matter whether my life remains or goes III.

Having considered [love] to be nector, I drank it. Who knows that it would become poison ? IV.

Nowhere has been heard of such an occurrence. that one breaks his teeth while eating sugar. V.

Vidyāpati says etc.

११३—धनछीरागे

प्रथमहि कएलह नयनक मेलि
आसा देलह हसि कहु हेरि ॥१॥
ते हमे आज अएलाहु तुअ पास
वचने तोहे अति भेलिहे उदास ॥ २ ॥ ध्रुवं ॥
साजनि तोहर सिनेह भल भेल
पहिला चुम्बन कि (अए) दुर गेल ॥३॥
आबहु करिअ रस परिहरि लाज
अङ्गिरल[1] ऋण (तह) छड़ावह आज ॥ ४ ॥
अपना वचन नही परकार
जे अगिरिअ[2] से देलहि नितार ॥ ५ ॥
भनइ विद्यापतीत्यादि ।

११४—धनछीरागे

तोरा अधर अमिञो लेल वास
भल जन नेञो तल दिअ विसवास ॥१॥
अमर होइअ यदि कएले पान
की जीवन जञो ख(ण्)डत मान ॥२॥ध्रुवं॥
नागरि करब एकर गए झाट
दिवसक भोजने वर्ष न आट ॥ ३ ॥
वथु उपजाए करिअ जे काज
जे नहि जेमञो तकरा लाज ॥ ४ ॥
तञो नहि करबए पर-मुह सून
पर-उपकारे परम हो पून ॥ ५ ॥
भनइ विद्यापतीत्यादि ।

१—अँगिरल । २—अँगिरिअ ।

[113]

You made our glances meet then you gave [me] hopes by looking at [me] with a smile. I

It was because of this that today I have come to you; but [I now find] you extremely indifferent to your promise II.

O good lady, your love was excellent· why has the former [manner of] kissing disappeared off? III.

Even now having given up bashfulness, please [come and] rejoice: please get yourself relieved of the debt that you had acknowledged IV

There is no remedy against one's own confession: one has the relief only when he has paid off a promised [amount]. V.

Vidyāpati says etc.

[114]

Nector has come to stay over your lips· you have invited a noble man, please express your consent. I

I shall become immortal if I drink it if honour is lost of what value is the life itself ? II.

O wise lady, you will go and do it quickly. Food that is sufficient for one day cannot be sufficient for a year. III.

The person, who works for growing articles of food but does not consume them, has to be ashamed on account of this. One ought to make use [of the thing he has]. IV.

You should not disappoint others. Help to others begets much merit V.

Vidyāpati says etc.

११५–धनछीरागे

जलधि मागए रतन भँडार
चान्द अमिञ्ञ दे सब रस-सार[१] ॥१॥
नागर जे होअ कि करत चाहि
जकरा जे रह से दे (अ) ताहि ॥२॥ ध्रुवं॥
साजनि कि कहब अपन गे आन
पर-अनुरोधे कतए रह मान ॥ ३ ॥
विनु पओले तकराहु दुर जाए
दुहु दिस पाए अनुताप जनाए ॥ ४ ॥
पओले अमर होए दहु कोए
काठ-कठिन कुलिसहु सत होए ॥ ५ ॥
भनइ विद्यापतीत्यादि ।

११६–धनछीरागे

कुच-कोरी-फल नख-खत-रेह
नव-ससि छन्दे अङ्कुरल[२] नव-नेह ॥१॥
जिव जञो जनि[३] निरधने निधि पाए
खने हेरए खने राख झपाए ॥ २ ॥ ध्रुवं॥
नवि अभिसारिणि प्रथमक सङ्ग
पुलकित होए सुमरि रति-रङ्ग ॥३
गुरुजन-परिजन-नयन निवारि
हाथ रतन धरि वदन निहारि ॥ ४ ॥
अवनत मुख कर पर जनु देख[४]
अधर दरस[५] खत निबरि निरेखि ॥ ५ ॥
भने विद्यापतीत्यदि ।

१–सबर ससार २–अकुरल नव नेह ३–जानि ४–दरस = आदर्श ५–निरेख ।

[115]

One demands jewels from the ocean. the moon emits nector, the most valuable juice. I.

Although a man may be wise, what will he gain simply by searching [for a thing] ? Whatever one has, that the people demand of him. II

I lady, what shall I speak of my feeling ? Where has one his honour maintained through solicitation of another person ? III.

If he does not get it, further he goes off, and this causes repentance in both the parties. IV.

Even if one gets it, does he become immortal ? Nay his [heart] becomes harder than wood, it rather becomes a hundred times as hard as a stone. V

Vidyāpati says ete.

[116]

Over her unripe-fruit like breasts there are scratches made with the nails. these scratches look like sprouts of new love, that have spung up and are as beautiful as the moon. I.

She sometimes casts her glances at them, sometimes she conceals them like an indignent person his wealth that he has found and values as much as his life. II

The young damsel has had the first union with her lover: she remembers the delights of the amorous sport and becomes excessively joyous. III.

Having avoided the sight of the superiors and the relatives she looks at her face in the jewel that she keeps on her palm. IV.

She keeps her face turned downwards so that others may not notice it: in the mirror she minutely looks at the marks made over her lips . V.

Vidyāpati says etc.

११७–धनछीरागे

तोहे कुल-ठाकुर हमे कुल-नारि
अधिपक अनुचिते किछु न गोहारि ॥१॥
पिसुने हसब पुनु माथ डोलाए
बड़ाक कहिनी बड़ि दुर जाए॥ २ ॥ध्रुवं॥
सुन सुन साजनि[1] वचन हमार
अपद न अगिरिअ अपजस भार ॥३॥
परतह परतिति आबिअ पास
बड़ बोलि हमहु कएल विसवास ॥४॥
से आबे मने गुनि[2] भल नहि काज
बाजू राषए आँखिक लाज ॥५॥
भनइ विद्यापतित्यादि ।

११८–धनछीरागे

सबे सबतहु कह सहले लहिअ
जिव जञो जतने जोगओले रहिअ ॥१॥
परसि हलह जनु पिसुनक बोल
सुपुरुष पेम जीव रह ओल ॥२॥ध्रुवं॥
मञे सपनेहु नहि सुम(र)ञो देओ
अइसन पेम तोळि हल जनु केओ ॥ ३ ॥
रहिअ लुकओले अपना गेह
खडकौसले टुटि जाएत सिनेह ॥ ४ ॥
विमुख बुझाए न करिअए बोल
मुख-सुखे धेङ्कर काट पटोर ॥ ५ ॥
भनइ विद्यापतीत्यादि ।

१–साजना । २–गुनिअ ।

[117]

You are the chief of a noble family and I am a woman of high birth· if the master himself does a wrong there is no relief I.

[There is] again [the fear] that wicked persons will laugh [at us] by nodding their head: rumous concerning high personalities gets circulated widely. II

O noble lady [man], please hear my advice. you should not make yourself responsible for some calumny without any reason. III.

I come to you daily, because I believe you: I reposed confidence in you as you were considered to be a noble man IV

In my mind, now I no more consider that to be a laudable action, the *bāju* [?] saves the modesty of the eyes V.

Vidyāpati says etc.

[118]

Everybody tells everybody that one profits by tolerating: one should carefully preserve [love] like life [itself]. I.

Please donot be influenced by words of wicked persons: love of a noble man lasts till life itself. II.

Even in dream I donot think of a god: let none cause a breach in such a love. III.

I keep it secretly in my house: love will break if I indulge in some conspiracy IV.

One should not talk with his face exhibiting indifference: a moth cuts a woollen cloth because of the pleasure of its taste. V.

Vidyāpati says etc.

११९—धनछीरागे

प्रथम सिरीफल गरब गमओलह।
जे गुण-गाहक आबे ॥ १ ॥
गेल जौबन पुनु पलटि न आबए
किछु दिन जा पचतावे ॥ध्रुवं ॥२॥
सुन्दरि मोरे बोलब करब अवधाने ॥ ३ ॥
तोह सनि नारि दोसरि हमे अछलिहुँ
अइसन उपजु हम भाने ॥४॥
जौवन-सिरी ताबे रह सुन्दरि
जाबे मदन अधिकारी ॥ ५ ॥
दिन दस गेले छाड़ि पलाएत
सकल जगत परचारी ॥ ६ ॥
विद्यापति कह जुबति-लाख लह
पळ न पयोधर तूले ॥ ७ ॥
दिने दिने आबे तैसनि होएबह
घोसिनी-घोरक मूले ॥ ८ ॥

१२०—धनछीरागे

जाबे सरस पिआ बोलए हसी ताबे से बालभु तञो पेअसी ॥ १ ॥
जञो पए बोलए बोल निठूर तञो पुनु सकल पेम जा दूर ॥२॥ध्रुवं॥
ए सखि (कि कहबि) अपुरुब रीती कबहु न देखिअ अइसनि पिरीती ॥
जे पिआ मानए दोसरि परान तकराहु वचन अइसन अभिमान ॥४॥
तैसन सिनेह जे थिर उपताप के नहि वस हो मधुर अलाप ॥ ५ ॥
हठें परिहर निञ्ञ दोसहि जानि हसिं न बोलह मधुरिम दुइ बानि ॥६॥
सुरत निठुर मिलि भजसि न नाह का लागि बढ़ावसि पिसुन उछाह ॥
भनइ विद्यापतीत्यादि ।

१—निठुर ।

[119]

In pride due to your beautiful [breasts looking like *bilva* fruits you whiled away the first stage [of your youth] that could attract admirers of quality I

Youth, that has passed away, does not come back: after a few days it causes repentance. II.

O beautiful lady, you should become attentive according to my advice. III.

I, also, was a woman as you are now: such has been my impression. IV

Beauty of youth, o damsel, remains only so long as it is under the control of Cupid V.

After a few days he will leave it and go away publicly VI.

Vidyāpati says even [the beauty of] a lac of young women does not balance the [beauty of your] breasts VII.

In course of time, now, you will become as worthless as the whay of a cowherdess. VIII.

[120]

So long as the ardent lover talks smilingly he is your lover and you are his beloved I.

But if he utters a harsh word all love disappears away. II

O friend, [what shall I speak] ? This is an extraordinary course: never have I seen such a love. III.

She who loves her sweet-heart as if he were her second self—so much of temper even in her talk ! IV.

Love is such as it can keep temper at a stand still: who cannot be brought under control by talking politely ? V.

Having known your own fault, please give up your obstinancy · [how is it] that you do not utter a few sweet words with a smile ? VI

Even when you meet your master you do not attend on him by offering him sensual pleasure. Why do you let the joy of wicked persons increase ? VII.

Vidyāpati says etc.

१२१—धनछीरागे

अवधि बहिए हे अधिक दिन भेल
बालभु पर-रत परदेश भेल ॥ १ ॥
कञोने परि खेपब[1] वसन्तक राति
जानल पुरुष निठुर थी(क)जाति ॥ २ ॥ ध्रुवं ॥
साजनि आबे मोर अइसन गे आन
जीवन चाहि मरण भेल भान ॥३।
कलिजुग एहे अधिक परमाद
दुरजन दुरनए बोल अपवाद ॥ ४ ॥
ते हमे एहे हलल अवधारि
पुरुष विहुनि जीवए जनु नारि ॥ ५ ॥
सुन्दर कह सब धैरज सार
तेज (ह) उपताप होएत परकार ॥६ ॥
भनइ विद्यापतीत्यादि ।

१२२—धनछीरागे

सोळह सहस गोपि महरावि[2]
पाट महादेवि करबि हे आनि ॥ १ ॥
बोलि पठओलन्हि जत अतिरेक
उचितहुँ न रहल तन्हिक विवेक ॥ २ ॥ ध्रुवं ॥
साजनि की कहब कान्ह परोष
बोलि न करिअ बड़ाकाँ दोष ॥ ३ ॥
अब नित-मति यदि हरलन्हि मोरि
जनला चोरे करब की चोरि ॥ ४ ॥
पुरबापरे नागर का बोल
दूती-मति पाओल गए ओल ॥ ५ ॥
भनइ विद्यापतीत्यादि ।

१—खेपबि । २—रानि ।

[121]

The appointed time [for his return] expired long ago; the husband has remained associated with some other [woman] in a foreign land. I.

How shall I pass the night of the spring ? I have learnt [now] that man, as a class, knows no pity. II

O good lady, now such is my impression—it is rather death than life [that I have]. III.

This is the calumny to which one is subjected in the *kali* age, that wicked persons with evil designs spread evil rumours concerning others. IV.

Therefore, I have come to the decision that no woman, who does not have her husband with her, should remain alive. V

Everybody says that patience is always most helpful. If one gives up his grief he has some relief. VI.

Vidyāpati says etc.

[122]

"When you will go [to my place], I will make you the chief queen among [my] sixteen thousand [wives]". I.

He had sent the [aforesaid] message, which is full of excellences: but he has [not by now] retained the consideration even to the extent it is due. II.

O good lady, what shall say at the back of *Kṛṣṇa* ? One should not offend a great personality in his talk III.

Now when he has deprived me of my wisdom and faculty of judgment what is the remedy ?]. A thief, when he is known, what sort of theft will he commit ? IV.

In all times the wisdom of a lover comes to an end at the words of a procuress. V.

Vidyāpati says etc.

१२३—धनछीरागे

गाए[1] चराबए गोकुल-बास गोपक सङ्गम[2] कर परिहास ॥ १ ॥
अपनहु[3] गोप गरुअ की काज गुपुतहु[4] बोलसि मोहि बड़ि लाज ॥२॥
साजनि[5] बोलह कान्ह सञो मेळि[6] गोपवधू सञो जन्हिका केळि[7]॥३॥
गामक[8] वसले बोलिअ गमार नगरहु नागर बोलिअ असार[9] ॥ ४ ॥
बस[10] वथान झाळि दुह गाए तन्हि[11] की विलसब नागरि पाए॥५॥

भनइ[12] विद्यापतीत्यादि ।

१२४—धनछीरागे

चरित-चातुर चिते वेआकुल मोर मोर अनुबन्धे ॥ १ ॥
पूत-कलत्त-सहोदर-बन्धव सेष दसा सब धन्धे[13] ॥ २॥ ध्रुवं ॥
ए हर गोसाञो नाह मो जनु देह उपेषि[14] ॥ ३ ॥
जम आगा मूह[15] उत्तर डर छाडत जबे बुझाओत लेखी ॥ ४॥
अपथ पथ (हम) चरण चलाओल भगति (हि) मति न देला ॥५॥
पर-धन-धनि[16] मानस लाओल मिथ्या जनम दुर गेला॥ ६ ॥
कपट पळ कलेवर गीडल मदन-गोहे ॥ ७ ॥
भल-मन्द हमे किछु न गूनल समय बहल मोहे ॥ ८ ।
कएल मञो उचित भेल अनुचित आबे मन पचतावे ॥ ९ ॥
आबे की करब सीर पए धूनब गेल दीन नहि आबे ॥ १० ॥
भने विद्यापति सून महेसर तैलोक आन न देवा॥ ११ ॥
चन्दनदेवि-पति वैद्यनाथ गति चरण सरण मोहि देवा ॥ १२ ॥

१—गाए चरावह । २—गोपक संगे जान्हिकें । ३—अपनेहु । ४—गुपुतें ।
५—दूती बोलसिं । ६—केलि । ७—मेलि । ८—गामहि । ९—बसथि ।
१७—तें । ११—आदि अन्त दुहु देलक मारि विद्यापति भन बुझथि मुरारि ।
१२—संसार । १३—There is ला after धन्धे in the ms. ।
१४—उपेखों । १५—मुँह । १६—परधनी-धन । १७ निफल जनम ।

[123]

He tends cows and resides in *Gokula*· besides, he cracks jokes with cowherds I.

He himself is a cowherd; it is not a difficult task for him: even though you tell me secretly I feel ashamed very much at this II

O lady, why do you speak for [my] union with *Kṛṣṇa*, with him, who has his sports with cowherdesses? III.

If one resides in a village, he is said to be a fool: the wise men of the town, too, consider them unsound. IV.

He remains in a stable and milks cows in a pale. what will he enjoy when he gets a wise girl? V.

Vidyāpati says etc.

[124]

My mind, which [had played enough] of tricks, is now agitated at its conduct: my sorrow is continuous. I.

The son, the wife, the brother, the friend, in the last stage of life, all these cause troubles and anxieties. II.

O my master *Hara*, please do not neglect me. III.

Before *Yama*, on account of fear my mouth will not be able to reply at the time when he will explain his records [relative to my conduct] IV.

I made my feet walk along a very bad path: I did not engage my mind in devotion. V

I concentrated my mind in affairs concerning property and women of other [persons] : uselessly [my] life has been whiled away. VI.

I fell in trap and, therefore, the crocodile of Cupid has swallowed my body. VII.

Good or bad, I did not think of any: my time passed off in ignorance. VIII.

I did the proper thing; but it has become improper: now my mind repents. IX.

Now what shall I do except nodding my head? Time that is over does not return back. X.

Vidyāpati says.—hear, o great Lord, Śiva, there is no other god in the three worlds. XI.

Vaidyanātha, the husband of *Candanadevī*, him and me, please give protection under your feet in the last stage [of life]. XII.

१२५—धनछीरागे

लुबुधल नयन निरखि रहु ठाम
भरमहु कबहु लेब नहि नाम ॥ १ ॥
अपने अनन करब अवधान ।
जञो परिचारिअ तञो पर जान ॥२॥ ध्रुवं ॥
एरे नागरि मन दए सून
जे रस जान तकर बड़ पून ॥ ३ ॥
जइअओ हृदय रह मिलिए समाज
अधिकेओ रह रञा धि भए लाज ॥ ४ ॥
कठे[1] घटी अनुगत केम ।
नागर नखत[2] हृदय गत पेम ॥ ५ ॥
भनइ[3] विद्यापतीत्यादि ।

१२६—धनछीरागे

तुलित लागि फुलल अरविन्द
भूषल भमरा पिब मकरन्द ॥ २ ॥
अविरल[4] खत नख-मण्डल भास
से सुनि कोकिल भने भउ हास ॥२॥ ध्रुवं
ए रे मानिनि पलटि निहार
अरुण पिबए लागल अन्धकार ॥ ३ ॥
मानिनि मान महघ धन तोर ।
चोरावए अएलाहु अनुचित मोर ॥४॥
तें अपराधे मोर पँचवान
धनि धर हरि कए राष परान ॥५॥
भनइ विद्यापतीत्यादि ।

१—से रस जानए जकर बड़पून ।
२—काचे घटी अनुगत जल जेम । नागर लखत—
३—विद्यापति भन सुन वरनारि कतें रङ्ग सुरङ्ग मुरारि ।
४—अविरल नख-खत कुच मण्डल भास ।

[125]

The greedy eyes remain fixedly gazing at the very place: even by mistake I shall never utter a word about it. I.

I shall take care of myself: if I make it public others will know. II.

O wise lady, hear attentively. he who appreciates love has much merit. III.

If one has [love in his] heart, he finds a society: even much of modesty remains having become night-blindness. [?] IV.

Like an object kept in a jar of glass, the love that is inside the heart of a lover becomes visible from outside. V.

Vidyāpati says etc.

[126]

The lotus has blossomed for the purpose of being compared: the hungry bee is sucking up its honey. I.

The closely scratched marks made with the nails are visible over the disc [of her breasts]: hearing this the cuckoo has begun to smile within its heart. II.

O angry lady, just turn back and see: the rays of the sun have begun to drink the dark. III.

O angry lady, the wealth of honour that you have, is very costly: it is improper that I have come to steal [it]. IV.

For this fault, the five-arrowed god has deprived me of my soul and is holding it with him, o lady. V.

Vidyāpati says. etc.

१२७—धनछीरागे

कत-खन वचन-विलासे
सुपुरुष राखिअ आसा-पासे ॥ १ ॥
आबे हमे गेलिहु फेदाइ[1]
अथिरक आतर मथथ लजाईं ॥२॥ ध्रुवं ॥
बोलि विसरलह रामा
सखि असबोलिहे कह कत ठामा ॥ ३ ॥
पर[2]-विपते न रह रङ्गे
कुसुमित कानन मधुकर-सङ्गे ॥४॥
समय खेपसि (निफले) कति भाँति
बड़ि छोटि भेलि मधुमासक राति ॥५॥
भनइ विद्यापतीत्यादि ।

१२८—धनछीरागे

तोर साजनि पहिल पसार
हमरे वचने करिअ वेवहार ॥ १ ॥
अमिञाक सागर अधरक पास
पओले नागरे करब गरास ॥ २ ॥ ध्रुवं ॥
लहु लहु कहिनी कहब बुझाए
पिउत कुगञा गोमुख लाए ॥३॥
पहिल पढ़ञाक भलाके[3] हाथ
ते उपहस नहि गोपी-साथ ॥४॥
मन्दा काज मन्दे कर रोस
भल पओलेहि अलपहि कर तोस ॥५॥
भनइ विद्यापतीत्यादि ।

१—फेदाई । २—पर बित्ते पति । ३—भलोके ।

[127]

How long by verbal coquetry can one keep a nobleman in suspense, by holdıng him fastened with the noose of hope I

Now I have got tıred if an unsteady fellow is a party, the arbitrator gets ashamed. II.

O damsel, you have forgotten your words: [you just say] in how many places have I, o friend, cajoled you ? III.

Pleasure of a person ıs not lasting when another one is in trouble: ıt is only in a fully blossomed grove that a bee remaıns joyous. IV.

In so many ways, you are whiling your away the time: the night of the spring has become very short. V.

Vıdyāpatı says etc.

[128]

O lady, this is for the first time that you have a shop: you should trade ın accordance wıth my advıce. I.

You have the ocean of nector near your lıps. if the w ise man finds, you he wıll swallow ıt up II

Little by lıttle you wıll speak elaborately to hım: the rustic will drink with his face bent lıke that of a cow. III.

The first sale should be executed into the hands [of a noble person]· [ıf you do] so, you wıll not be rıdiculed in the society of the cowherdesses IV.

A bad man feels annoyed in a bad work: a good man gets satisfied if he gets even a lıttle. V.

Vıdyāpati **says etc.**

१२९—धनछीरागे

अवधि बढ़ाओलन्हि[1] पुछिहह कान्ह[2] जीवहु तह हे गरुअ छल मान॥१
भलाहुक वचन मन्द आबे लाग कुम्भी-जल हे भेल अनुराग ॥२ध्रुवं॥
साजनि कि कहब टुटल समाद परक दरब हो पर सञो वाद ॥३॥
ओहि धन्ध[3] भेलि आसा-हानि कत पतिआएब झूठी वाणि[4] ॥४॥
बहलि पेन्द टेढ सम बोल कत एक नागर आओ चौछोल ॥५॥
बिरह क बोलए नागरि बोल विद्यापति (कवि) कहए अमोल ॥६॥

१३०—धनछीरागे

खेत कएल रषवारे लूटल
ठाकुर-सेवा भोर ॥१॥
बनिजा कएल(हु) लाभ नहि पओले
अलप निकट[5] भेल थोळ ॥२॥ध्रुवं॥
रामधन वनिजहु वेज अछ(ए) लाभ अनेक ॥३॥
मोति-मजीठ-कनक हमे बनिजल
पोसल मनमथ चोर ॥४॥
जोषि-परेषि मनहि हमे निरसल
धन्ध लागल मन मोर ॥४॥
ई संसार हाटकए मानह
सबो नेक[6] बनिजए आर ॥६॥
जो[7] जस बनिजए लाभ तस पावए
मु ष मरहि गमार ॥७॥
विद्यापति कह सुनह महाजन
राम-भगति अछि लाभ ॥८॥

१—बढओलन्हि। २—कान। ३—धन्धे। ४—बानि। ५—मूल। ६—सबहु बनिक वनिजए आर। ७—जे।

[129]

You will ask *Krsna*, if he has extended the time-limit· my anger weighed heavier than life itself I

Now even the words of a noble person tastes unpleasant: love has become like water under the water-reeds II

O lady, how shall I deliver the message of broken [negotiation] ? The property is of another person, and for this I have to quarrel with another III

Due to that anxiety my hopes have become frustrated: how long shall I make him believe false utterances ? IV.

When the base has become leaky she talks like an arrogant person there is great difference between her and the lover, who is a well-skilled person V.

The words, the lady utters in her bereavement, *Vidyāpati* says, are precious VI.

[130]

I cultivated land, but the watchman, negligent in his duty to his master, looted away [the corn] I.

I carried on trade and got no profit even the small capital that I had has become less II.

In the trade of *Rāma*-merchandise one has much profit even on account of interest III

I purchased pearls, madder, and gold, but [at the same time] I brought up Cupid, the thief IV

Having weighed and examined [the articles] I lost my hopes: now my mind has become anxious V

Consider this world to be a market· everybody here is a good trader. V.

The profit that one gets is in accordance with the manner of his trade a foolish rustic suffers loss. VI

Vidyāpati says "Hear, o trader, there is profit in devotion to *Rāma*." VII.

१३१—आसावरीरागे

जलधर-अम्बर-रुचि परिहाउलि
सेत-सारङ्ग कर वामा ॥१॥
सारङ्ग-वदन दाहिन कर मण्डित
सारङ्ग-गति चलु रामा ॥२॥ध्रुवं॥
माधव तोरे बोले आनलि राही ॥३॥
सारङ्ग-भास-पास सञो आनलि
तुरित पठावह ताही ॥४॥
शम्भु-घरणि-वेरि आनि मेराउलि
हरि-सुत-सुत-धुनि भेला ॥५॥
अरुण क जोति तिमिर पिडि उगल[1]
चान्द मलिन भए गेला ॥६॥

भनइ विद्यापतीत्यादि ।

१३२—आसावरीरागे

जौवन-रतन अछल दिन-चारि
ताबे से आदर कएल मुरारि ॥१॥
आबे भेल झाल कुसुम-रस छूछ
वारि-विहुन सर केओ नहि पूछ ॥२॥ध्रुवं॥
हमरिओ विनति कहब सखि गोए
सुपुरुष-सिनेह अन्त नहि होए ॥३॥
जाबे से धन रह अपना हाथ
ताबे से आदर कर सङ्ग साथ ॥४॥
धनिकक आदर सबका होए
निरधन बापुळ पुछ नहि कोए ॥५॥

भनइ विद्यापतीत्यादि ।

१—पिबि ऊगल ।

[131]

I made her put on a cloth that had the colour of the cloud: she had a white lotus in her left hand. I.

In the right hand she had an umbrella that was decorating her face. the damsel started with the gait of an elephant. II.

O Mādhava, it is on account of your words that I have brought *Rādhā*. III.

I brought, her when she was near...[*Sārangabhāsa*[1]]: please send her back soon. IV.

I got you united with her by bringing her here in the evening: but now the crows [the sons of the son of *Indra*] are making noise. V.

The rays of the sun, having vanquished the dark have appeared. the moon has faded. VI.

Vidyāpati says etc.

[132]

The jewel of youth remained for a few days· *Murāri* honoured me so long [as I had it] I.

Now the flower has become devoid of fragrance: nobody cares for a tank that has no water in it. II.

O friend, you will please convey my prayer to him secretly. the love with a good man does not come to an end. III.

So long as one has his property in his own hands, he is honoured by his companions and mates. IV.

Every person who is rich is honoured: nobody cares for the unfortunate poor. V.

Vidyāpati says etc.

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1 Gupta translates it by "mother". I do not understand this

१३३—आसावरीरागे

जाबे रहिअ तुअ लोचन-आगे
ताबे बुझावह दिढ अनुरागे ॥१॥
नयन-ओत भेले सबे किछु आन
कपट हेम धर कति षन बान ॥२॥ध्रुवं॥
बुझल मधुर-पति भलि तुअ रीति
हृदय कपट मुखे करह पिरीति ॥३॥
विनय-वचन यत रस-परिहास
अनुभवे बुझल हमे सेओ परिहास ॥४॥
हसि हसि करह कि सब परिहार
मधु विषे माषल सर परहार ॥५॥
भनइ विद्यापतीत्यादि ।

१३४—आसावरीरागे

वारिस निसा मञो चलि अइलुहु सुन्दर मन्दिर तोर ॥ १ ॥
कत अहि महो देहे[1] दमसल चरण तिमिर घोर ॥ २ ॥ ध्रुव ॥
निज-सखि-मुख सुनि सुनि कहु बसि पेम तोहार ॥ ३ ॥
हमे अबला सहए न पारल पचसर-परहार ॥ ४ ॥
नागर मोहि मने अनुताप ॥ ५ ॥
कएलाहु साहस सिद्धि न पाबिअ अइसन हमर (भेल) पाप ॥६॥
तोहसन पहु गुन (क) निकेतन कएल मोर निकार ॥७॥
हमहुँ नागरि सबे सिषाउबि जनि कर (केओ) अभिसार ॥८॥
केलि कुतुहल दुरहि[2] रहओ दरसनहुँ (भेल) सन्देह ॥९॥
जामिनि चारिम पहर पाओल वरु जाञो निज गेह १०॥
मोरिओ स (ा) हस सहचरि जानति होइति ई बड़ि साति ॥११॥
विहि निकारुण परम दारुण मरञो हृदय फाटी[3] ॥१२॥
भनइ विद्यापतीत्यादि ।

२—दूरहि । ३—फाटि ।

[133]

So long as I remain before your eyes, you pretend deep love. I.

When I am out of sight everything becomes different: how long will the imitation gold maintain its lustre ? II.

O lord of *mathurā*, I have known about your manners very well. you entertain fraud in your heart but manifest feeling of love in words only III.

Whatever courtesy [you showed], whatever words [you uttered], whatever love-jokes [you cracked], by experience, I have found that all these were indulged in [by you] in mock. IV

Do you desert all in jokes? You strike with an arrow coated with honey and poison. V

Vidyāpati says etc.

[134]

I have come to your beautiful house at a night when it is raining on the ground: [I donot know] how many snakes bit me on my leg in the deep dark. I-II.

I have heard again and again from my friend about your overpowering love. weak as I am, I could not tolerate the blows of Cupid. III -IV.

O wise man, in my mind I have had the repentance that I took the risk, still I did not obtain the desired object: such is my sin that a husband like you, who is a repository of quality, has ignored me. V-VI-VII.

I too will now advise all the girls that they should not have sexual union: amorous sport is beyond question; even meeting you has become doubtful. VIII-IX.

The night has come to its fourth quarter: I should now rather return back home: my friends will come to know of my adventure. this will bring a great torment. X-XI.

The creator has no pity, he is very harsh: I am dying of breakage of heart. XII.

Vidyāpati says etc.

१३५—आसावरीरागे

दहए बुलिए बुलि भमरि करुणा कर आहा दइ आई की भेल॥१॥
कोर सुतल पिआ,आन्तरो न देअ हिआ, के जानँ कञोन दिग गेल॥
॥२॥ ध्रुव॥
अबे कैसे जीउब[1] मञो रे सुमरि वालभु नव-नेह ॥३॥
एकहि मन्दिर वसि, पिआ न पुछए हसि, मोरे लेखे समुदक पार॥४॥
इ दुई जौवना तरुण-लाख लह से आबे परस गमार ॥ ५ ॥
पट सुति बुनि बुनि, मोति-सरि किनि किनि, मोरे पिआञो गाथल हार॥
लाख लिखि तन्हि हम(ह)रबा गाथल से आबे तोलत[2] गमार ॥७॥
अरे रे पथिक भइआ समाद लए जइहह जाहि देस बस मोर नाह ॥८॥
हमर से दुख-सुख तन्हि पिआ कहिहह सुन्दरि समाइलि बाह ॥९॥
भनइ विद्यापति अरे रे जुवति अबे चिते करह उछाह ॥१०॥
राजासिवसिंह रूपनराएन लखिमादेवि-वरनाह ॥११॥

१३६—मलारीरागे†

सरोवर-घाट विकट[3] सकट तह हेरहि न पारले[4] आगु ॥१॥
साङ्कलि[5] बाट उबटि चलि भेलिहु ते[6] कुच कण्टक लागु ॥२॥ध्रुवं॥
ननन्द हे सरूप निरूपिअ रोस ॥३॥
विनु विचारे बिहुचार[7] बुझओलह सासु करओलह[8] रोस ॥४॥
कौतुके कमल नाल सञो तोळल करए चाहल अवतस[9] ॥५॥
रोषे कोषसञो मधुकर धाओल तेहि[10] अधर करु दंस[11] ॥६॥
गरुअ कुम्भ सिर थिर नहि थाकए ते[12] उधसल केस-पास[13] ॥७॥
आतप[14] दोसे रोसे चलि अइलिहु खरतर भेल निसास ॥८॥
बेकत[15] बिलास कञोने तब छापब विद्यापति कवि भान ॥९॥
राजा सिवसिंह रूप नराएन लखिमा देवि रमान ॥१०॥

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† G has it from N Ms and his Palm leaf Ms.

१—जीउबि। २—तोळत। ३—बाट कण्टक तरु। ४—पारल। ५—साँकरि बाट उबटि कए चललाहु। ६—तेँ। ७—वेभिचार। ८—कर ओह। ९—अवतंसे। १०—तेँहि। ११—दसे। १२—तेँ। १३—पासे। १४—सखिजन सञो पाछु हमे पड़लिहु तेँ भेल दीघ निसासे। १५—अमरख चाहि। धैरज नहि रहले तेँ गदगद सर भेला। भनइ विद्यापति सुन—वर जउवति इसबे राखह गोइ। ननकी सञो रस-रीति बढ़ाओब गुपुत वेकत नहि होइ।

[135]

The queen bee is roaming in all the directions: she is bewailing o god, what has happened today ? I

My sweet-heart would sleep in my lap, he would not allow any space to remain vacant between us: who knows in which direction has his heart gone ? II

How shall I now remain alive remembering the new love of my husband ? III.

The husband remains in the same house, still he does not speak smilingly to me. for me he is on the other side of the ocean. IV.

These two breasts [that] attract lacs of young men, now, a rustic will touch ! V.

I purchased good pearls· I strung them in silken threads: I wrote to him a lac times, and strung the garland; will that now the broken by a rustic ? VI-VII.

O traveller, you will convey the message to the country in which my master resides VIII.

You will describe my condition to my sweetheart: you tell him that the damsel has entered into fire. IX.

Vidyāpati says:— O young lady, have courage in your heart now. King *Śivasinhu*, *Nārāyāṇa* in form, is the good husband of *Lakhimādevī* X-XI.

[136]

On the dreadful bathing place in the tank, on account of agony, I could not look ahead I

The passage was narrow, so I went out of the way hence the thorns pricked into my breasts. II.

Without [taking this into] consideration you reported adultery you made my mother-in-law angry; o sister-in-law, you should ascertain the truth first and then be angry. III-IV

Out of curiosity I plucked a lotus from its filament I wanted to wear it as an ear-ring V.

The bee, out of anger, rushed forth from the bud: it stung me over my lips VI.

The heavy jar could not remain fixed over the head, therefore, the lock of hairs got dishevelled VII.

It was very hot, and on account of this I have come in great speed, my breathing has becoming heavy. VIII.

When enjoyment is exposed who will conceal that: *Vidyāpati*, the poet says IX

King *Śivasimha* is *Nārāyāṇa* in form: he is the husband of *Lakhimā*. X

१३७—मलारीरागे

सुरत परिश्रम सरोवर तीर
सुरु अरुणोदय सिसिर समीर ॥१॥
मधुनिसा[1] बेर ए धनि भेलि नीन्द
पुछिओ न गेले मोहि निठुर गोविन्द ॥२॥ध्रुव॥
जाए खने दितहु आलिङ्गन गाढ
जनि जुआर प्ररु से खेल पाढ ॥३॥
जत जत करितहु तत मन जाग
अनुसए-हीन भेल अनुराग ॥४॥

भनइ विद्यापतीत्यादि ।

१३८—मालवीरागे

सहजहि आनन अछल अमूल
अलकेँ तिलकेँ ससधर-तूल ॥१॥
कालागि अइसन पसाहन देल
जे छल रूप सेहओ दुर गेल ॥२॥ध्रुव॥
अछल सोहाँओन की भए गेल
भूषण कएले दूषण भेल
दरसि जगावए मुनि-जन-आधि
नागरका ओ सहज बेआधि ॥४॥
लिहले उखलल अओछा भार
भेटले मेटत अछ परकार ॥५॥

भनइ विद्यापतीत्यादि ।

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1 May be read also as मध निसारे वए बनि ।

[137]

[I have had] fatigue on account of the amorous sport that we enjoyed over the bank of the tank. the sun's rays had appeared: the breeze was cool. I.

O lady, it was the night of the spring; I fell asleep: the unkind *Govinda* went away without even bidding me a farewell. II.

At the time of departure I would have given a close embrace; like a... ..III.

Whatever I would have done, the idea thereof is coming over to my mind: on account of repentance love has become feeble. IV.

Vidyāpati says etc.

[138]

The face was invaluable by nature with hairs and the sandal mark it has become similar to the moon. I.

Why have I had such a decoration? Even the beauty that was there has vanished away II

It was charming. What has become of it on account of ornaments having been worn? III

[My beauty] on being seen causes anguish even in [the mind of] a sage: for a young lover such weakness is natural. IV.

The pictures printed [on the face] have become burden some; if I meet [my sweet-heart], it will be unloaded: that is the only remedy. V.

Vidyāpati says etc.

१३९—धनछीरागे

केस कुसुम छिलिआएल फुजि[1] ताराँएँ तिमिर छाडि हलु पूजि॥१॥
हेरि पयोधर मनसिज आधि सम्भु अधोगति धएल समाधि॥२॥ध्रुवं॥
विपरित रमण रमण रमए वरनारि रति-रस-लालसे मुगुध मुरारि॥३॥
चुम्बने करए कलामति केलि लोचन नाह निमिलित हेरि ॥४॥
ता दुहु रूप ताहि पर थाव । उदय बान दुहु जैसन सभाव ॥५॥

भनइ विद्यापतीत्यादि ।

१४०—मलारीरागे

नागर हो से हेरितहि जान चौसठि कलाक जाहि गेञान ॥१॥
सरूप निरूपिअ कए अनुबन्ध काठेओ रस दे नाना बध ॥२॥ध्रुवं॥
केओ बोल माधव केओ बोल कान्ह मञे अनुमापल निछछ पखान॥३॥
वर्ष द्वादस तुअ अनुराग दुती[2] तह तकरा मन जाग ॥४॥
कत[3] एक हमे धनि कतए गोआला[4] जलथल[5] कुसुम कैसन[6] होअ माला
पवन न सहए दीपके[7] जोति छुइले (हु) काच मलिन[8] होअ मोति॥६॥
इ[9] सबे कहि कहु कहिहह सेवा अवसर पाए उत्तर हमे देवा ॥७॥
परधन[10] लोभ करए सब कोइ करिअ पेम जञो आइति होइ॥८॥
नागरि जनकेर बहुल विलास[11] काखेहु[12] वचने राखि गेलि आस ॥९॥

भने विद्यापतीत्यादि ।

१—फूजि। २—दूती। ३—The following stanzas are shown to constitute the song no, 73 in Thakur's edition. ४—Thakur. गोआडा । ५—थर । ६—N Ms कैसनि। ७—दीपक जोती । ८—मलिनि हो ग.ती । ९—The stanza is not found in Thakur Thakur has कि बोलिबो अरे सखि कि बोलिबो (लाजें) अब आवहु पुनि ऐसना कासे ।

काञे निवदसि कुमति सआनी सब भम मधुन नीन्ति बडि पानी ।
१०—परब न नोत । ११—बचहु विनासा । १२—कखेहु ।

[139]

The [garland of] flowers put over the hairs has become loose and its flowers have got scattered· it seems as if the dark after its prayer is over has released the stars I.

The sight of the breasts arouses passion; [they look like] *Śiva*, engaged in profound meditation, with his body going downwards II

The good lady is enjoying an inverted sexual intercourse: *Murāri*, on account of his yearning for pleasure of dalliance is dumfoundered III.

The ardently loving girl, noticing the eyes of her husband closed, begins to rejoice the delight of kissing. IV.

As is the beauty of the two, so is their union: and their form and their dress are befitting their nature. V

[140]

The lover, who has a knowledge of the sixty-four kinds of arts, comes to know [a thing] the moment he sees it I.

One ought to ascertain the truth by making efforts for it· even a log of wood is made emit juice after much endeavour. II

Some one call him *Mādhava*, others call him *Kānha*: I have found him to be a pure and simple slab of stone III.

"Your love is of twelve years standing: [during this period] her mind has been being moved on account of the confidant". IV

"Where am I, a girl, where is he, a cowherd ? [Great is the difference between us] what sort of garland can one have with lotuses, grown on the earth and those in water, jumbled together". V.

The light of a lamp cannot survive the blow of the wind: a pearl becomes dirty if touched even with a glass VI

Having said all these you will tell him [that I am at his] service, and request him that when the occasion may come, he should send me a reply VII.

Everybody becomes greedy of another man's property· one should make love if he has the independence [or the leisure] to do so. VIII

A girl in love offers diversion of various sorts: even by her critical remarks she has maintained the hope [of her lover] IX

Vidyāpati says etc.

१४१—मलारीरागे

हृदय कुसुम सम मधुरिम वानी
निअर अएलाहु[१] तुअ सुपुरुष जानी ॥१॥
अबे कके जतन करह इथि लागी
कञाोन मुगुधि आलिङ्गति आगी ॥२॥ध्रुवं॥
चल चल दूती कि बोलिबो लाजे
पुनु पुनु जनु आबह अइसना काजे ॥३॥
नयन-तरङ्गे अनङ्ग जगाइ
अबला मारन जान उपाई ॥४॥
दिढ आसा दए मन विघटावे
गेले अचिरहि लाघव पावे ॥५॥
भनइ विद्यापति सुनह सयानी
नागर लाघव करिअ जानी ॥६॥

१४२—मलारीरागे

तोहे कुलमति रति कुलमति नारि
बाङ्के दरसने भुलल मुरारि ॥१॥
उचितहु बोलइते अबे अवधान
संसय मेललह तन्हिक परान ॥२॥ध्रुवं॥
सुन्दरि की कहब कहइते लाज
(तोर विलासे[२]) परहु सञाो बाज ॥३॥
थावर-जङ्गम मन(न)हि अनुमान
सबहिक विषय तोहर होअ भान ॥४॥
आओर कहि की बुझओबिसि तोहि
जनि उधमति उमतावे मोहि ॥५॥

भनइ विद्यापतीत्यादि ।

१—अइलिहु would be proper. २ These letters, in the NMs., are not distinct. Gupta reads these as भोर मेलासे ।

१४३—मलारीरागे

सथंन ठवा[१] रहि पावे दुर कर सैसव सकल सभावे ॥१॥
मुख अवनत तेज लाजे कत महि लिखसि चरण महि के आगे[२] ॥
२॥ध्रु॥
रामा रह पिआ पासे अभिनव सङ्गम तेंजहि तरासे ॥३॥
पिआ सञो पहिलुकि मेली होउ कमल-कोक[३]-अलि-केली ॥४॥
तरतम तञो कर दूरे छैल इछहि छोड़हि मोर चीरे ॥५॥
विद्यापति कवि भासा अभिनव सङ्गम तेज तरासा ॥६॥

१४४—मलारीरागे

कानन कोटि कुसुम परिमल
भमर भोगए जान ॥१॥
सहस गोपी मधु मधु-मुख
मधुप एके पए कान्ह ॥२॥ध्रुवं॥
चम्पक चीन्हि भमर न आबए
मो सञो कान्हक कोप ॥३॥
आन्तरकार गमार मधुकर
गमले गोविन्द गोप ॥४॥
साजनि अबहु कान्ह बुझाञो ॥५॥
विरहि-वध वेआधि पचसर
जानि न जम जुड़ाओ ॥६॥
कञोन कुलवहु वाल हो[४]
अनङ्ग जावे से बालभु बाम ॥७॥
भन विद्यापतीत्यादि ।

१—The Ms. seems to have चरावहि । २—G. has वेआजे for महिके आगे । ३—G कमल के अलि । ४—कुल बहु वांचत हो जावे अनंग से बाम ।

[143]

Please remain over the bed and give up your this attitude. I.

Your face is turned downwards; cast off your bashfulness Why are you drawing lines upon the earth in front of your legs ? II

O girl, remain near your husband· this is [your] first union: away with fears III.

This is [your] first union with your husband: let there be the union of the lotus and the bee. IV.

Shake off this hesitation: the lover wants you· please leave my clothes V

The poet *Vidyāpati* says —"Away with the fear of the new union." VI.

[144]

The bee knows how to enjoy the smell of the millions of flowers of the forest I

There are thousands of cowherdesses, they have honey on their sweet face· but *Krsna* is the only bee. II.

Having known *Campā* the bee does not come. *Kṛṣṇa* is angry with me. III

Internally the bee is a fool. I have found *Govinda* to be a cowherd. IV.

O lady, even now I want to make *Kṛṣna* feel that Cupid is the fatal disease, and that he should not knowingly let *yama* become joyous V-VI.

I do not know of a woman of a noble family who may be able to protect her [chastity] so long as Cupid is there, and the husband is adversely disposed VII

Vidyāpati says etc.

१४५—मलारीरागे

दारुण कन्त निठुर हिअ सखि रहल विदेस ॥१॥
केओ नहि हित मझु सञ्चरए जे कह उपदेस ॥२॥ ध्रुवं ॥
ए सखि हरि परिहरि गेल निञ न बुझीअ[1] दोस ॥३॥
करम विगत गति माइ हे काहि करबो रोस ॥४॥
मोहि छल दिने दिने बाढ़त देष[2] हरि सञो नेह ॥५॥
आबे निञ-मनें अवधारल पहु कपटक गेह ॥६॥
भनइ विद्यापतीत्यादि ।

१४६—मलारीरागे

प्रथमहि सिनेह बढओल
जे विधि (हरि) उपजाए ॥१॥
से आबे हठे विघटाञोल
दुषण[3] कञोन मोर पाए ॥२॥ ध्रुवं ॥
ए सखि हरि समुझाओब
कए मोर परथाव ॥३॥
तन्हिके विरहें मरि जाएब
तिरि-बध कञोन आब ॥४॥
जीवन थिर नहि अथिकए
जौवन तहु थोल ॥५॥
वचन अप(न अवस) निरवाहिअ
नहि[4] करिअए ओल ॥६॥
भनइ विद्यापतीत्यादि ।

१—बूझिअ । २—देव । ३—दूषण । ४—नेह न करिअए ।

[145]

O friend, the heart of the cruel husband is hard; so he is staying in a foreign land I.

I do not find any well-wisher of mine moving about who may tender him proper advice. II.

O friend, *Hari* went away leaving me [here all alone]: I do not know [if it is due to"] my own fault III.

This has been so on account of adversity of fortune. With whom shall I grow angry ? IV

My [impression] was that day by day my love with *Krsna* would grow[1]; see [this]. V

Now I have come to this decision in my mind: that [my] husband is a store-house of deceit. VI.

Vidyāpati says etc,

[146]

I do not know my fault, finding which [*Hari*], all on a sudden, set asunder the love that he had planted and fostered in such an excellent manner. I-II.

O friend, you will please bring in my talk and appease *Hari* kindly III.

I shall die on account of separation from him. Who will [then] have to shoulder the responsibility for death of a woman ? IV

[This] life is not steady: in it youth is still shorter. V.

One should [necessarily] carry out his words: he should not bring [love] to an end. VI.

Vidyāpati says etc.

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1. I would like to translate it as "my [impresssion] was that in the days to come, gradually love with God *Kṛṣṇa*...."

१४७—सामरीरागे

तोहे जल-धर सभ[1] जल-धर-राज
हमे चातक जल-विन्दुक काज ॥१॥
धरञो[2] परान आस कए तोर
समय न वरिससि असमय मोर ॥२॥ ध्रुवं ॥
जल दए जलद जीव मोर राख
देले सहस अवस(र) हो लाष ॥३॥
जषने क(ला)निधि निञ-तनु पाब
तहिषने राहु पिआसल आब ॥४॥
ओहओ[3] देअ तनु से कर पान
तँअओ सराहिअ न होअ मलान ॥५॥
वैभव गेला[4] रहत विवेक
तसन पुरुष लाखमह[5] एक ॥६॥
भन विद्यापतीत्यादि[6]।

१४८—अहिरानीरागे

आजे मञो हरि-समागम जाएब कथ मनोरथ भेल ॥१॥
घर गुरु-जन नीन्द निरुपैतें चन्दाञो उदय देल ॥२॥ ध्रुवं ॥
चन्दा कठिन[7] तोहरि रीति ॥३॥
ञोहि-मति तोहि कलङ्क लागल तँअओ न मानसि भीति ॥४॥
जगत—नागरि[8]—मुह जिनइते गेलाहे गगन हारि ॥५॥
ततहु राहु गरास पळलाह देब तोहि की गारि ॥६॥
एके मासे तोहि विहि सिरजए कतन-जतन-बले ॥७॥
दोसर दिना रहए[9] न पारह ओही पापक फले ॥८॥
भनइ[10] विद्यापतीत्यादि ।

१—सहजहि । २—Stanzas II and IV are not found in G- ३—तनु देअ चाँद राहु कर पान कबहु कला नहि होअ मलान। ४—गेले । ५—थिक । ६—भनइ विद्यापति दूती से दुइ मन मेल करावए जे । ७—भलि नहि तुअ रीति। ८—नागरी मुखें। ९—पूर न रहसि । १०—G. adds भन विद्यापति सुनतोँञ जुवति चाँदक न कर साति दिना सोङह चाँदका आइति ताहि तर भलिराति ।

[147]

O cloud, you are the king of all those who hold water: I am a *cātaka*. I have the necessity of [a few] drops of water. I.

I remain alive depending on you: but you do not shower rain even in [proper] time. [so] I have fallen on evil days. II.

By giving [me] water, o cloud, save my life: if a gift is made in time, a thousand becomes worth a lac. III.

The moment the moon gets his body, *Rāhu* comes thirsty. IV.

He also offers him his body, and he drinks that. the credit is that even then he [the moon] does not fade. V.

Only one in a lac is found to maintain his judicious faculty even after he has been deprived of his fortune VI.

Vidyāpati says etc.

[148]

Today I shall go for a union with *Hari*: how much of cravings did I have ? I.

As soon as the superiors in the house were noticed to have fallen asleep the moon appeared [in the horizon]. II

O moon, your ways are cruel. III.

You got calumny on account such a behaviour, still you are not afraid ! IV.

The moment the face of a girl of the earth surpassed you [in beauty], vanquished, you went over to the sky. V.

Even there you fell victim [to the wrath] of *Rāhu*. What shall I abuse you ? VI.

The creator with much efforts and great zeal creates you in a month, but you are not allowed to live a second day as a consequence of that sin. VII-VIII.

Vidyāpati says etc.

१४९—अहिरानीरागे

जमुना-तीर युवति केलि कर
उठि उगल सानन्दा ॥१॥
चिकुर[1] सेमार हार अरुझाएल
जूथे जूथे उग चन्दा ॥२॥ ध्रुवं ॥
मानिनि अपुरुब तुअ निरमाने ॥३॥
पाँचे वाने जनि सेना साजलि
अइसन उपजु मोहि भाने ॥४॥
आनि पुनिम-ससि कनक थोए कसि
सिरिजल तुअ मुख-सारा ॥५॥
जे सबे उबरल काटि नडाओल
से सबे उपजल तारा ॥६॥
उबरल कनक औटि बटुराओल
सिरिजल दुइ आरम्भा ॥७॥
सीतल छाह छैलि छुइ छाडल
छाडि गेल सबे दम्भा ॥८॥

भनइ विद्यापतीत्यादि ।

१५०—अहिरानीरागे

मधु-रजन। सङ्गहि खेपबि कत कति[2] छल आस ॥१॥
विहि विपरिते सवे विघटल बहु रिपु—जन हास ॥२॥ ध्रुवं ॥
हे सुन्दरि कान्हु न बुझ(ए) विसेष ॥३॥
पिसुन-वचने उचित विसरि अपदहि[3] निरपेष ॥४॥
कत गुरुजन कत परिजन कत पहरी जाग ॥५॥
एतहु साहसे मञो चलि अइलिहु हेन छल अनुराग ॥६॥

भने विद्यापतीत्यादि ।

१—चिकुर हार सेमार अरुझाएल । २—कत बड़ि ३—The ms. has अपदहो ।

[149]

On the bank of the *Yamunā*, the young girl was playing, and then she rose up with pleasure. I.

The garland of her hair got entanged with the water reeds, now there the moons rose up in groups. II.

O girl, your build is extraordinary.

Cupid has arrayed his army ready—such is the impression that I have. IV.

Having brought the full-moon, and having rubbed the clump of gold on a touch-stone he created the central part of your face. whatever little particles remained thereafter, they became the stars. √-VI.

The gold that still remained was heated, liquidified and again solidified together from that were made the two [breasts] VIII.

The cold shade, o girl, touched and then left them: all pride vanished away. VIII.

Vidyāpati says etc.

[150]

The night of the spring, we shall spend together: how great had been our longing ? I.

On account of adversity of fortune all that has been frustrated: the enemies are mocking too much. II.

O lady, *Kṛṣṇa* does not appreciate much. III.

Having believed in the words of the wicked persons, unmindful of the propriety, he becomes indifferent even without any reason. IV.

How many of relations, how many of the watchmen were awoke ? Still I took up so much of courage that I have come [here], such was [my] love. VI-VII.

Vidyāpati says etc.

१५१—अहिरानीरागे

विधि-वसे तुअ सङ्गम तेजल
दरसन भेल साध ॥१॥
समय-वसे मधु न मिलए
सौरभ के कर बाध ॥२॥ ध्रुव॥
माधव कठिन तोहर नेह ॥३॥
तुअ विरह-वेआधि-मुरुछलि
जीवन तासु सन्देह ॥४॥
जगत-नागरि कत न आगरि
तथुहु गुपुत पेम ॥५॥
से रस वएस पुनु (न) पाबिअ
देलहु सहस[1] हेम ॥६॥

भनइ विद्यापतीत्यादि।

१५२—अहिरानीरागे

द्विज-आहर-आहर-सुत (नन्दन)
न पुन आरम्भ-कामा ॥१॥
वनज-बन्धु-सुत-सुत दए सुन्दरि
चललि सकेतक ठाभा ॥२॥ध्रुवं॥
माधव बुझह विसेषी
मा-धव आइलि उपेषी ॥३॥
हरि-हरि-अरि-अरि-पति-तातक बाहन
जुवति नामे से होइ ॥४॥
गो-पति-अरि-वाहन दस मिलि
विरमति कबहु न सोईं ॥५॥
सायक—योगे नाम तसु नायक
हरि-अरि-अरि-पति जाने ॥६॥
नवओ कला एक-पुर-वासी
सकवि विद्यापति भाने ॥७॥

१—देले सहसहु।

[151]

Due to luck she had to forego her company with you: now the objective is just to catch your sight. I.

Due to influence of time honey may not be available, but who can check the fragrance ? II.

O *Mādhava,* your love is cruel III.

On account of malady of her separation from you she has fallen into swoon her very existence is now doubtful IV.

There are not a few excellent girls in the world: they too are in secret love [with so many persons]. the pleasures of youth one can [not] enjoy even on payment of a thousand gold [coins]. V-VI.

Vidyāpati says etc.

[152]

The beautiful lady, not desirous of beginning again the son of the food of the food of the twice-born, having covered with threads [cloth] the son of the friend of the forest-born, started for the place fixed for meeting her lover. I-II.

O *Mādhava,* please make a particular note of the fact that she has come to you, having disregarded her mother and husband. III.

The moment the young lady hears your name, she becomes the vehicle of the father of the master of the enemy of the *Hari.* The ten vehicles of the enemy of the master of *go* have united together. she has never a relaxation. IV-V.

On account of association with a weapon he who is designated a commander, the master of the enemy of the enemy of *Hari* knows this. *Vidyāpati,* the excellent poet, says that the nine *kalās* have come to live in a single city. VI-VI.

१५३—अहिरानीरागे

हरि-रिपु-रिपु-प्रभु-तनय से घरिनी—तुलना—रूप रमनी ॥१॥
विबुधासन-सम वचन सोहाञोन कमलासन सम गमनी ॥२॥ध्रुवं॥
साए साए देषलि जाइते मग जिनए आइलि जग
विबुधाधिप—पुर गोरी ॥३॥
घटज-असन-सुत देषिअ तैसन मुख चञ्चल नयन चकोरा ॥४॥
हेरितहि सुन्दरि हरि जनि लए गेलि हर-रिपु-वाहन मोरा ॥५॥
उदधि-तनय-सुत सिन्दुर लोटाओल हासे देषलि रज[१]—कान्ती ॥६॥
षट—पद—वाहन कोष वइसाओल विहिलुहु सिखरक पान्ती ॥७॥
रवि-सुत-तनय दइ गेलि सन्दरि विद्यापति कवि भाने ॥८॥

१५४—अहिरानीरागे

पहिलुकि परिचय पेमक संसय रजनी अधिक समाजे ॥१॥
सकल-कला-रस सभालि न हलबे[२] वैरिनि भेलि मोरि लाजे ॥२॥ध्रुव॥
(साए साए अनुसय रहल बहूते ।)
हुनिहि सुबन्धु के लिखिए पठाओब भमरा जञो हो(अ) दूते ॥३॥
कबहु हार[३] कर कबहु चिकुर गह कबहु हृदय कुच-सङ्गे ॥४॥
एकलि नारि हमे कत अनुरञ्जब एकहि बेरि सबे रङ्गे ॥५॥
आतुर[४]—विनय जत से सबे कहब कत बोलए चाहिअ कर जोली ॥६॥
नवए रङ्ग सब भङ्ग भैए गेल ओल धरि न भेले बोली ॥७॥
ओ नव—नागर सुपहु सुचेत (न) विद्यापति कवि भाने ॥८॥
(राजा सिवसिंह रूपनरायन लखिमा-देवि रमाने ॥९॥)

१—रद । २—भेले । ३—खनहि चीर धर खनहि चिकुर गह करए चाह कुच-भङ्गे । ४—जखने विनय ।

[153]

That lady is comparable to the wife of the son of the master of the enemy of the enemy of *Hari*. her voice is as sweet as the food of the god, and her movement is like that of the bird whose food is lotus I-II.

Lo, I saw the beautiful girl of the city of the lord of the gods going along the road; [it seemed as if] she had come to conquer the world III.

Her face looked like the son of the food of the jar-born [sage] and her moving eyes were like *cakora* birds. The moment I saw the beautiful girl it seemed as if she deprived me of the vehicle of the enemy of *Hara* and carried it away. IV-V.

The beauty of her teeth, I saw, when she smiled, it seemed that they were made roll on the vermilion of the son of the son of the ocean. .. . ..VI-VII.

The beautiful girl gave the son of the son of the sun and went away. *Vidyāpati*, the poet, says. VIII.

[154]

This was our first acquaintance, there was suspicion in love, we had the union when the night had very much advanced. I.

I could not hold all the delights of the amorous sport: my bashfulness become my enemy. II.

(Lo, the feeling of repentance was very strong) if the bee could be my messenger I would have sent a written message to my that good friend. III.

Sometimes he would have my garlard in his hands, sometimes he would catch hold of my hairs, sometimes he would press his [breasts] against those of mine IV.

I was all alone, a woman How much of delight could I offer him ? All sorts of enjoyments [he would have] at one and the same time. V.

How much of humility, in my agony shall I describe ? I wanted to speak by clutching my palms together. VI

Love was new: everything was spoiled: I could not be able to utter a word upto the end VII.

He is a young lover, a good master, and a wise one— the poet *Vidyāpati* says. VIII.

१५५—कलहान्तरितः।। केदाररागे ।।

छलिहु[1] पुरुब भोरे, जाएब पिआँ मोरे
पालक सुतलि कलहइँ ।।१।।
खने एके जागलि रोअए लागलि
पिआ गेल निज—कर मुदली दई। ।२।।ध्रुवं।।
दिने दिने तनु-सेष, दिवस वरिस लेष
सुन कान्ह तोह विनु जैसनि रमनी ।।३।।
परक वेदन दुख न बुझए मुरुख
पुरुष निरापन चपल—मती ।।४।।
रभस—पललि बोल, सत कए तन्हि लेल
कि करति अनाइति पललि जुवती ।।५।।
भनइ विद्यापतीत्यादि।

१५६—केदाररागे

छलि भरमे राहि,[2] पिआञो जाएब कहि
कोप कइए निन्द गेली ।।१।।
जागि उठलि धनि, देखि सेज सुनि
हरि बोलइते निन्द गेली ।।२।।ध्रुवं ।।
माधव ई तोर कञोन गेञाने
सबे सबतहु बोल, जे सह से वड़
परे वुझावह अगेञाने ।।३।।
भल न कएल तोहे, पेअसि अलप कोहे
दुर कर[3] छैलक रीति ।।५।।
ओछा सञो, हरि, न करिअए सरिपरि
ते करब रअनि (हु) साति ।।
भनइ विद्यापतीत्यादि।

१—छलिह। २—रहि। ३—दुर कए।

[155]

Formerly I [she] was [under the impression] that my [her] husband would not go in the early morning—lying over a coach she was bewailing. I.

She awoke, for a moment and began to bewail—the husband has gone away after having given her the ring of his own finger. II.

Day by day her body is becoming thinner· [for her] a day is like a year; hear, o *Kṛṣna*, the condition of the girl when she is without you. III.

The feelings of grief of another person is not felt by an idiot, a man, unsteady by nature, is never to be depen-ded upon IV.

Of her own accord she speaks while she remains lying: "He had taken the vow". What will the young girl do when she has fallen into dependency ? V.

[156]

Rādhā was under the impression that her husband would go after speaking to her, so she showed artificial anger and slept. I.

When she rose up she saw the bed vacant, uttering *Hari*, she fell asleep. II.

O *Mādhava*, what sort of wisdom, do you show in this ? III.

Everyone speaks to everybody, "He who tolerates is great:" so you appear to be unwise. IV.

You did not do well: even on account of a little anger you have deserted your wife, you have forsaken the ways of a lover. V.

O *Hāri*, you should not get attached with a mean minded girl; she will cause trouble at night. VI.

Vidyāpati says etc.

१५७—केदाररागे

नयनक ओत होइते[1] होएत[1] भाने
विरह होएत[2] नहि रहत पराने ॥१॥
से आबे देसान्तर आन्तर भेला
मनमथ–मदन रसातल गेला ॥२॥ध्रुवं॥
कञोन देस वसल रतल कञोन नारी
सपने[3] न देखए निठुर मुरारी ॥३॥
अमृत–सिचलि सनि बोललन्हि वानी
मन पतिआएल मधुर-पति जानी ॥४॥
हम छल टुटत न जाएत नेहा
दिने दिने बुझलक[4] कपट सिनेहा ॥५॥
भनइ विद्यापतीत्यादि ।

१५८—कानलरागे

अरुण लोचन धूमि घुमाओल जनि रतोपले पवन[5] पालोल ॥१॥
आकुल चिकुर[6] आनन झापल जनि तम-ठाञो[7] चान्द चापल ।२॥ध्रुवं॥
माधव कैसे जाइति वासा देखि सखी–जन हो उपहासा ॥३॥
नख-दोष[8] देषल कुच कर–तल कमले भापि कि हो कनकाचल ॥४॥
फूजलि नीवी आनि मेराउलि जनि सुरसरि उतरे धाउलि ॥५॥
सुकवि भने विद्यापति गाओल ई रस रूपनराएणे पाओल ॥६॥

१–होइत भाने। २–होइत। ३–सपनहुँ। ४–बुझल हम। ५–पवने। ६–चिकुरें। ७–तमचयें। ८–नख-खत कुच।

[157]

As sooon as he would go out of sight, I would have the impression, that life would not continue the moment there would be separation I

Now he is at a great distance in another land Cupid, the god, that troubled the mind, has gone to the nether-world II

In which country has he begun to live? Who is the woman who has captivated his mind ? The cruel *Murāri*, he does not see [me even] in dream ! III.

He spoke words that were as sweet as nector, my mind believed them, having known him to be the lord of *Mathurā* IV.

I was [under the impression] that love would neither break nor it would ever vanish · but now in course of time I have found that it was a sham love. V

Vidyāpati says etc.

[158]

Her red eyes have been roaming about: they look as if red lotuses have received blows from the wind I.

The scattered hairs have covered her face, it seems as if a volume of the dark has enveloped the moon. II.

O *Mādhava*, how will she go to her residence ? If her friends will see her she will be laughed at. III.

On[1] acccount of the bruises caused with the nails the palms are visible over her breasts. Can a mountain of gold be covered under a lotus ? IV.

She fastened together the loose knots of her lower garment: it seemed as if the *Gangā* began to flow towards the north. V.

The good poet *Vidyāpati* has sung—this sentiment, *Rūpanārāyana* has got. VI.

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1. On her breasts I saw scratches made with [your] nails as well, as her own palm.

१५९-[१]कानलरागे

आकुल चिकुर वेढल मुख-सोभ
राहु कएल ससि-मण्डल-लोभ ॥१॥
उभरल चिकुर माल कर रङ्ग
जनि जमुना-जल गाङ्ग-तरङ्ग ॥२॥ ध्रुवं॥
बड अपुरुब दुहु चेतन-मेलि
विपरित रति कामिनि कर केलि ॥३॥
हास-सौहाञ्जोन सम-जल-विन्दु
मदन मोति दए पूजल इन्दु ॥४॥
पिआ-मुख सुमुखि चूम्ब[२] तेजि ओज
चान्द अधोमुख पिबए सरोज ॥५॥
कुच विपरीत विलम्बित हार
कनक-कलशा जनि दूधक धार ॥६॥
किङ्किणि रनित नितम्बहि छाज
मदन-महासिधि-बाजन बाज ॥७॥
भनइ विद्यापतीत्यादि ।

१६०-कानलरागे

नारङ्गि छोलङ्गि कोरिकि वेली कामे पसाहलि आचर फेली ॥१॥
आबे भेलि ताल-फल-तूले कँहा लए जाइति अलप (हु) मूले॥२॥ध्रुवं॥
से कान्ह से हमे से धनि राधा पुरुब पेम न करिअ (ए) बाधा ॥३॥
जातकि-केतकि-सरसि (ज)-माला तुअ गुन गहि गाथए हारा ॥४॥
सरस निरसि तोह के बुझाबे[३] कहा लए बलति भेलि विभाने ॥५॥
सरस कवि विद्यापति गाबे नागर-नेह पुनमत[४] पाबे ॥६॥

१-See also the song no 12. २-चुम्ब। ३-G. has सरस विरस तोहू के बूझ आने। ४-पुनमति।

[159]

Dishevelled hairs have concealed the beauty of her face· [it seems as if] *Rāhu* has become greedy of the orb of the moon. I.

The beauty of the broken garland worn over the hairs is like that of the wave of the *Gangā* in the water of the *Yamunā*. II

Excellent is the union of the young couple; the girl is enjoying the inverse sexual intercourse. III

Her smile shines forth beautifully with the drops of perspiration [it seems as if] Cupid has worshipped the moon with an offering of pearls. IV

The damsel having a beautiful face is unsparingly kissing the face of her husband· [it seems as if] the moon with his face turned downwards is sucking up a lotus V

The garland is hanging over her inverted breasts it seems like a stream of milk [flowing from a] gold jar. VI.

The small tinkling bells look beautiful over her hips· this is the noise of the trumpet beaten to mark the grand victory of Cupid. VII.

Vidyāpati says etc.

[160]

Cupid decorated [her breasts] having thrown over her upper cloth the oranges, the *cholangis* [the biggest variety of lemon] the *koriki* [?] and small *bilva* fruits. I

Now they have assumed the size of the palm-fruits. Where will she carry them for a low price ? II.

You are that very *Krsna*, I am that very [confidante], and *Rādhā* is the same girl. please cause no hindrance in your former love. III

Remembering your qualities she makes a garland of *Jātakī*, *ketakī* and lotus flowers. IV

You have neglected [her] who is full of love Who can make you understand ? With her mind anguished where will she go on roaming ? V.

The poet *Vidyāpati*, who is full of sentiments sings: a meritorious girl obtains love of a lover. VI.

१६१—कानलारागे†

निसि निसिअर[१] भम भीम भुअङ्गम जलधरे[२] विजुरि उजोर ॥१॥
तरुण तिमिर राति[३] तैअओ च(ल)लि जासि बड सखि साहस तोर ॥२॥ ध्रुवं॥
साजनि[४] कमन पुरुष धन जे तोर हरल मन जाहेरि[५] उदेसे अभिसार ॥३॥
अँगातञो[६] जञ्‌नु-नरि से कइसे जएबह तरि आरति देबह[७] आपे ॥४॥
तोरा अछि पचसर[८] ते तोहि नहि डर मोर हृदय बरु[९] कापे[१०] ॥५॥
भनइ विद्यापतीत्यादि[११]।

१६२—कानलरागे

चरण नूपुर उपर सारी मुखर मेखल करे निवारी ॥१॥
अम्बरे समरि[१२] देह झपाई चलहि तिमिर पथ(हि)समाई ॥२॥ ध्रुवं॥
समुद-कुमुद-रभस-रसी अबहि उगत कुगत ससी ॥३॥
आएल चाहिअ सुमुखि तोरा पिसुन-लोचन भम(ए)चकोरा ॥४॥
अलक—तिलक न करब राधे[१३] आङ्ग—विलेपन करहि बाधे ॥५॥
तञो अनुरागिणि ओ अनुरागी दूषण लागत भूषण लागी ॥६॥
भने विद्यापति सरस-कवि नृपति-कुल सरोरुह-रवि ॥७॥

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† See below under no 186. १—निसिअरे। २- जलधर बीजु। ३—निसि तइअओ। ४—सुन्दरि। ५—ताहेरि। ६—आगें तञो जौन। ७—न करिअ झाप। ८—पंचसर। ९—बड़। १०—काप। ११—०पति अरे वर जउवति साहस कहहि न जाए। अछए जुवति गति कमला देवि-पति मन बस अरजुन राए। १२—सामरि। १३—The Ms. has बाधे।

[161]

It is night: the night-rangers are roaming: there are terrrible snakes: it becomes bright [only] when there is discharge of lightening in the cloud. I.

It is an extremely dark night, still you keep on going: o friend, great is your courage. II.

O good girl, who is the fortunate man, who has captivated your heart and for whom you are going to have his union? III.

The river *Yamunā* is not known. How will you go across that all by yourself and then offer amorous pleasures [to him]? IV.

You have with you the five-arrowed [god], hence you have no fear: but my heart is very much trembling. V.

Vidyāpati says etc.

[162]

Pushing up your anklets, stopping the sounding girdle with your hands and covering your body with a black wrapper, you please walk along the dark path, having [made your body] indistinguishable [from it] I-II.

Just now, the moon, the devil, rejoicing at the delights of the blossomed lily, will rise. III.

O beautiful girl, you ought to start [now]: the *cakora*-like eyes of wicked persons are wandering about IV.

O *Rādhā*, you should not have any decoration of the hairs: besmearing of the body with fragrant paste will present obstacles. V.

You are [a girl] full of love he [too] is full of love: you will be blamed on account of the ornaments VI.

The poet *Vidyāpati*, who is full of sentiments, says this to the sun of the lotus of the family of the kings. VII.

१६३—कोलाररागे

हिमकर हेरि अवनत कर आनन कए करुणा पथ हेरी ॥१॥
नयन काजर लए लिखए विधुन्तुद कए रहु ताहेरि सेरी ॥२॥ध्रुवं॥
माधव, कठिन हृदय परवासी ॥३॥
तुअ पेअसि मञो देषलि वराकी अबहु पलटि घर जासी ॥४॥
मीन-केतन भञो शिव-शिव-शिव कए धरनि लोटाबए देहा ॥५॥
करज-कमल लए कुच-सिरिफल दए शिव पूजए निज-गेहा ॥६॥
दाहिन पवन वहसे कैसे जुवति सह करे कवलित तसु अङ्गे ॥७॥
गेल परान आस दए राखए दसन खेलि हग भुअङ्गे ॥८॥
दुतर पयोधि फेने नहि सन्तरि विद्यापति कवि भाने ॥९॥
राजा सिवसिंह रूपनराएण लखिमा—देवि—रमाने ॥१०॥

१६४—कोलाररागे

प्रथमहि हृदय पेम उपजाए पेमक आङकुर[१] गेलाह बढ़ाए ॥१॥
से आबे तरुअर[२] सिरिफल भास तहि तले बले मनमथे लेल
बास ॥२॥ध्रुव॥
माधव कके विसरलि वर-नारि बड परिहर गुण-दोस विचारि ॥३॥
नयन-सरोज दुहू वह नीर काजर पखरि पखरि पल चीर ॥४॥
तेहि तिमित भेल उरज सुवेस मृगमदे पूजल कनक-महेश ॥५॥
काजरे बाहु उरग लिष काग[३] विस मलयज पुनु मलयज—पाङ्क[४] ॥६॥
चान्द-पवन-पिक-मदन-तरास सर गदगद घन छाड निसास ॥७॥

भनइ विद्यापतीत्यादि ।

१—आँकुर गेलह । २—तरुतर । ३—काक । ४—पाँक ।

[163]

When her eyes fall on the moon she bends her face downwards and bewails gazing over the path. I.

With the collyrium of her eyes she draws a picture of *Rāhu* and continues to worship him. II.

O *Mādhava*, the heart of a person living a foreign land is cruel III.

I have seen your beloved good girl: even now you please return to your home IV.

On account of fear of Cupid she counts the name of *Śiva* repeatedly and rolls her body over the ground. V.

In her house she worships *Śiva* with the lotuses growing over her hands and by offering him the *bilva* fruits of her breasts VI

The southern breeze is blowing. How will the young girl bear it ? Her limbs have been devoured by the *kara*[?]. VII.

The life, that is already gone, she retains through the agency of hope. [it seems as if] she is playing with the teeth of a snake VIII

The ocean that is difficult to be crossed cannot be navigated over a mass of foam. IX.

King *Śivasimha*, *Rūpanārāyaṇa*, is the husband of *Lakhīmādevī*. X.

[164]

First you generated the feeling of love in her heart, [then you] reared its sprouts and went away. I

Under that big tree now there are bright *bilva* fruits: under that Cupid has forcibly taken his abode II.

O *Mādhava*, why have you forgotten the good lady ? A great man deserts [somebody] after taking the merits and demerits into consideration. III.

Water is oozing out of her two lotus-like eyes: being washed by it the collyrium is dropping over her clothes. IV.

Under that her beautiful breasts have got covered. they look like *Śiva* worshipped with an offering of paste prepared with musk. V.

A black mark resembling a snake gets printed with collyrium over her arms: sandal is [like] poison [to her]; still she has besmeared the sandal paste [over her body]. VI.

She fears the moon, the breeze, the cuckoo, and Cupid: her voice has become hoarse and she breathes heavily VII.

Vidyāpati says etc.

१६५—कोलाररागे

कुसुमे रचित सेज, मलयज पङ्कज, पेअसि सुमुखि समाजे ॥१॥
कत मधु-मास विलासे गमावह आबे कहितहु पर लाजे ॥२॥ध्रुवं॥
माधव काहु जनु दिन अवगाहे ॥३॥
सुर-तरु-तर सुखे जनम गमाओल धुथुरा तर निरवाहे ॥४॥
दखिन पवन सौरभे उपभोगल पीउल अमिञा-रस-सारे ॥५॥
कोकिल-कलरव उपवन पूरल तहु कत कएल विकारे ॥६॥
भनइ विद्यापतीत्यादि ।

१६६—कोलाररागे

हमे एकसरि पिअतम नहि गाम
ते॑ तरतम अछइते[1] एहि ठाम ॥१॥
अनतहु कतहु करैतहु[2] वास
दोसर[3] न देषिअ पलउसिआओ पास॥२॥ध्रुवं॥
चल-चल पथिक[4] करिअ पकाह
वास नगर भमि[5] अनतहु चाह ॥३॥
सात[6] पाँच घर तन्हि सजि देल
पिआ देसान्तर आन्तर भेल ॥४॥
बारह वर्ष अवधि कए गेल
चारि वर्ष तन्हि गेलाभेल ॥५॥
मोरा मन हे खनहि-खन भाङ्ग
गमल गोर[7] कत मनसिज जाग ॥६॥
भनइ विद्यापतीत्यादि ।

G. has १—देइते ठाम; २—देअइतहु; ३—जौं केओ दोसरि पड़उसनि पास; ४—पथुक पथ माह; ५—बोलि अनतहु जाह, ६—आँतर पाँतर साँझक बेरि। परदेस वसिअ अनागत हेरि ॥४॥ घोर पयोधर जामिनि भेद। जकर जे रह ताकर परिछेद ॥५॥ भनइ विद्यापति नागरि-रीति। व्याज-वचन उपजाव पिरीति ॥६॥. ७—I suggest गोप।

[165]

Your beautiful faced beloved has prepared a bed of flowers; she is using sandal and lotus. I.

Where do you pass your springs in delight ? Now I feel ashamed even in speaking this to others II.

O *Mādhava*, let nobody have his luck adverse. III.

She has passed her life under the divine tree with pleasure [but now] she has to remain content with her [residence] under the *dhuthura* plant. IV.

On account of its fragrance she enjoyed the southern breeze; she drank the essence of the juice of nector. V.

The gardens are resounding with notes of cuckoos, even that is causing in her uneasiness to a great extent VI.

Vidyāpati says etc.

[166]

I am alone, my husband is not at home; it is why I hesitate in accommodating you here. I.

I would have provided for your residence even elsewhere, but I do not see another person, even a nighbour, in the locality II.

O traveller, go and cook your food [?] and then go about in the village and find your residence somewhere else. III.

He built and got furnished seven and five houses; then the husband went away in a foreign land—at a great distance. IV.

He went away having fixed the time limit at twelve years: four years have elapsed since his departure. V.

My heart faints every moment: I have found, how ......[?] Cupid rises. VI.

Vidyāpati says etc.

१६७—कोलाररागे

रसिकक सरवस नागरि-वानि
भल परिहर न(हि)आदरि आँनि ॥१॥
हृदयक कपटी वचन-पिआर
अपने रसे उकठ कुमिआर ॥२॥ध्रुवं॥
आबे कि बोलब सखि विसरल जेओ[1]
तुअ रुपे लुबुध मही नहि के ओ ॥३॥
पएर पखाल रोषे नहि खाए
अन्धरा हाथ भेटल दुर[2] जाए ॥४॥
तञे जे कलामति ओ अविवेक
न पिब सरोज अमिञ–रस भेक ॥५॥
अकुलिन सञो यदि कए सदभाव
तत कए कतए चतुरपन फाव ॥६॥
ओकरा[3] हृदय रहए नहि लागि
सुनलछ कतहु जूड़ हो आगि ॥७॥
भनइ विद्यापती[4]त्यादि ।

१६८—कोलाररागे

जलधि सुमेरु दुअओ थिक सार सव तह गनिअ अधिक वेवहार ॥१॥
मालति तोहे यदि अधिक उदास भमर गञो सञो आबे कमलिनि-पास ॥२॥ध्रुवं॥
लाथ करसि कत अवसर पाए देउर[5] न होअए हाथे झपाए ॥३॥
कुच-युग कञ्चन-कलश-समान मुनि-जन-दरसने उगए गेञान ॥४॥
तञे वर–नागरि अपने गन कञोनक देले हो बड़ पून ॥५॥
भनइ विद्यापतीत्यादि ।

G. has १–देओ, २–हर; ३–तोहरा हृदय न रहले लागि कतए सुनल अछि जुड़ि हो आगि ॥, ४–०पति सह कत साति । से वहि विचल जकरि जे जाति ॥ ५–देहरि ।

[167]

The utterances of the beloved are the essence [of love] for a lover· a good man does not desert [a girl] after having accepted her once honourably. I

[It is not proper to] guard deceipt within heart and be sweet-tongued· a sugarcane bursts on account of its own juice II.

O friend, now what shall I speak about even that what is forgotten ? Who is there in this world who is not attracted at your beauty ? III

He washed his feet but on account of anger was not taking food his condition was like that of a blind person who misses the helping hand after he has found it. IV

You are a graceful lady but he is an idiot: a frog does not [know to] suck the juice of a lotus V.

If you contract love with a low-born pers n, how can your wisdom prevail by so doing ? VI.

In his heart he has no feeling of love Has fire been heard anywhere to be cold ? VII.

Vidyāpati says etc.

[168]

The ocean and the *Sumeru* mountain—both are firm, [but] a custom is considered to be [steadier still] I.

O *Mālatī*, since you remain very much indifferent the bee now secretly goes to the the lotus [*kamalinī*] II.

Having obtained an opportunity why do you make a pretext ? A *deura*[1] [?] cannot be screened with a palm III.

Your two breasts are like jars of gold even if a sage sees them, he receives enlightenment IV

You are a noble girl on account of your own qualities if you give to somebody you will have much spiritual credit. V.

Vidyāpati says etc.

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1 G has changed the word to देहरि [threshold]

१६९—कोलाररागे

साकर सूध दूधे परिपूरल सानल अमिञाक सारे ॥१॥
सेहे वदन तोर अइसन करम मोर खारे पए बरिसए धारे ॥२॥ध्रुवं॥
साजनि पिसुन—वचन देहे काने ॥३॥
दे(ह) विभिन्न विधाता—आइति तोरा मोरा एके[1] पराने ॥४॥
कोपहु सञो यदि समदि पठावह वचने न बोलह मन्दा ॥५॥
तोर वदन सम तोर वदन पए खार न वरिसए चन्दा ॥६॥
चौदिस लोचन चमकि चलावसि न मानसि काहुक शङ्का ॥७॥
तोरा मुह सञो किछु भेद कराओब ते देल चान्द कलङ्का ॥८॥
भनइ विद्यापतीत्यादि ।

१७०—कोलाररागे

आएल पाउस निविड़ अन्धार[2] सघन नीर बरिसए जलधार ॥१॥
घन हन देषिअ विघटित रङ्ग पथ चलइते पथिकहु मन भङ्ग ॥२॥ध्रुव॥
कञोने परि आओत बालभु मोर[3] आगु न चल (ए) अभिसारिनि पार
गुरु—गृह तेजि सयन[4]—गृह जाथि तिथिहु वधू—जन शङ्का याथि ॥४॥
नदिआ[5] जोरा भअउ अथाह भीम भुअङ्गम पथ चललाह ॥५॥
भनइ विद्यापतीत्यादि ।

१—एकहि। २—अँधार। ३—हमार। ४—सअन । ५—Thakur has the following extracts from this : नदिआ जोरा भेल अथाहे। भीम भुअङ्गम पथ चलु नाहे—दारुन दादुर घन रावे । आगु न चल अभिसारिनि पावे ॥ गुरु-गृह छाड़ि सअन-गृह जाथी ॥

[169]

Pure sugar soaked in milk was mixed up with the best essence of nector: I

your face is like that, but my luck is such that for me it showers streams of saline water. II.

O good girl, you are listening to the words of wicked persons III.

[We have] different bodies as fate willed, but you and I have one and the same soul IV.

If even in anger you send a message please do not utter a harsh word. V.

Your face is like your face: the moon does not shower saline water drops. VI.

You are casting your glittering glances in all the four directions, you do not have fear from any-body VII.

The [orb of the] moon had a spot [printed] on it just to mark some sort of difference from your face VIII.

Vidyāpati says etc.

[170]

The rains have set in it is deep dark it is showering streams of water heavily I.

Terrible lightening is seen incessantly: the hope of making myself merry has been frustrated even a pedestrian has his mind agitated in moving along the path. II

"How will my husband come ?—The girl who was going to meet her lover could not advance. III

A newly married girl, who has come to her father-in-law's place, fears even while going from the house of her superiors to the sleeping chamber. IV

The rivers are flowing at a terrible speed forcibly, and it has become impassably deep. terrible snakes have begun to crawl over the path. V.

Vidyāpati says etc.

१७१—कोलाररागे

प्रथमहि हृदय बुझओलह मोहि बडे पुने बडे तपे पौलिसि तोहि ॥१॥
काम—कला—रस दैव—अधीन मञो विकाएब तञो वचनहु कीन ॥२॥ध्रुवं॥
दुति[1] दयावति कहहि विशेषि पुनु वेरा[2] एक कैसे होएत देषि ॥३॥
दुर दुरे देबलि जाइते आज मन छल मदने साहि देब काज ॥४॥
ताहि लए गेल विधाता वाम पलटलि डीठि सून भेल ठाम ॥५॥
भनइ विद्यापतीत्यादि ।

१७२—कोलररागे

दिवस मन्द—भल न रहए सब षन
विधि न दाहिन रह वामलो ॥१॥
सेहे पुरुष-वर जेहे धैरज कर
सम्पद-विपदक ठामलो ॥२॥ ध्रुव॥
माधव बुझल सबे अवधारि लो ॥३॥
जस—अपजस दुअओ चिरे थाकए
आओर दिवस दुइ—चारि लो ॥४॥
अपन करम अपनहि भूजिअ
विहिक चरित नहि वाध लो ॥५॥
काएर पुरुष हृदय हारि मर
सुपुरुष सह अवसाद लो ॥६॥
तीनि भुवन मही, अइसन दोसर नही
विद्यापति कवि भाने[3] ॥७॥
राजा सिवसिंह रूपनरायण
लखिमा देखि रमाने[4] ॥८॥

१—दूति। २—बेरि एक कइसे। ३—भान लो। ४—रमान लो।

[171]

First you persuaded my heart to believe that I had found him as a consequence of high merits and severe penance. I.

Enjoyment of sexual art and delights is dependent upon luck. I am to be sold, you, please purchase me even for words II

O kind confidante, do say in detail: if I shall be able to see him at least once III

I saw him going to-day at some distance I had [the feeling] in my mind that Cupid would help [me] in attainment of the desired object IV

But the adversity of my fortune carried him away [from there], when my eyes turned back the place had become vacant. V.

Vidyāpati says etc.

[172]

. The circumstances remain neither favourable nor unfavourable every moment, fate does not remain either friendly or hostile [throughout one's life-time] I

Verily he is a great man who has patience in affluence as well as in adversity II

Having considered all these I have come to my decision, O *Mādhava*. III

Fame and calumny, both continue to exist for a long time, other things remain for a few days only. IV.

One has to enjoy or suffer the consequences of his own action; the course of destiny knows no obstruction V

A coward loses heart and gives up his life, a good man continues to put up with his sufferings. VI.

In this universe with three worlds there is no such other person-the poet *Vidyāpati* says VII

Rājā *Śivasimha, Rūpanārāyana*, is the husband of *Lakhimādevi* VIII.

१७३—कोलाररागे

खने सन्ताप सीत जल[१] जाड की उचचरब सन्देह न छाड ॥१॥
उचितओ भूषण[२] मानए भार देह रहल अछ सोभा—सार ॥२॥ ध्रुवं॥
ए सखि[३] तुरित कहहि अवधारि जे किछु समदलि ते[४] वरनारि ॥३॥
भेद[५] न मानए चान्दन[६] आगि बाट हेरए ओ[७] अह—निसि जागि ॥४॥
जिनल[८] इन्दु वदन ते[९] ताव होएत[१०] किदहु एहि परथाव ॥५॥
नव आखर गदगद सर रोए जे किछु सुन्दरि समदल गोए ॥६॥
कहहि[११] न पारिअ तसु अवसाद दोसरा पद अछि सकल समाद ॥७॥
भनइ[१२] विद्यापतीत्यादि ।

१७४—कोलाररागे

उधकल[१३] केस—पास लाजे गुपुत हास रयनि[१४] उजागरि मुख न उजरा
पीन[१५] पयोधर नख—खत सुन्दर कनक—कलस[१६] जनि केसु पूजला ध्रु।
न-न-न-न कर सखि सारद[१७]-ससि मुखि सकल चरित तुअ झल [१८]विसेरि
वस[१९](न) पिधु विपरित तिलके[२०] तिरोहित अधर[२१] काजर मिलु कमने परी
एत सब लखन[२२] सङ्ग विचखन कपट रहत कतिखन जे धरी[२३] ॥५॥
अलस गमन तोर वचन बोलसि भोर मदन मनोहर[२४] मोह—गता ॥६॥
जम्मसि[२५] पुनुपुनु जसि[२६] अवस तनु अतापे[२७] छुइल मृणाल[२८] लता ॥७॥
भनइ[२९] विद्यापतीत्यादि ।

G M. १.जार । २. भूसन । ३ G.M. हरि तोरित करिअ । ४.सुन्दरि नारि । ५ वेदन । ६.चानन । ७ तुअ । ८ जीनल । ९. तें । १० कीदहु होइति । ११ कहए । १२ भनइ विद्यापति एहो रस जान अबुझ न बुझए वुझए मतिमान राजा सिवसिह परतख देओ लखिमा-देइ-पति पुनमत सेओ । G.M. have १३ उधसल । १४ रजनि उजागरे मुखन उजला । १५.नख पद सुन्दर पीन पयोधर । १६.सम्भु । १७.परिनत । १८ विसेखी । १९ वास पिन्धु । २०. तिलक । २१.नयन काजर जले अधर भरु । २२.लछन सङ्ग विचच्छन । २३ धरु । २४ मनोरथ । २५ जम्मसि । २६.जासि । २७ आतपे । २८. मृनाल । २९ भने कवि विद्यापति आरे वर जौवति मधुकरे पाउलि मालति फुलली हासिनि देबि पति देवसिह नरपति गुरुडनरायन रङ्गे भुलली ॥ M. has भन for भने of G. and सिंध for सिंह ।

[173]

Sometimes she feels hot, sometimes she has cold and fever. What remedy shall we administer ? This uncertainty never leaves us I

She feels even the necessary ornaments to be burdensome: she has only her body, the essence of beauty. II

O friend, at once, please tell me definitely whatever the good lady has sent as a message III

She cannot distinguish between sandal and fire she remains awake with her eyes gazing over the path day and night. IV

Her face has surpassed the moon, hence he is annoyed; [nobody knows] what will happen in such a circumstance ? V.

The damsel wept and her voice was choked; in such a condition she has sent the message that consists of nine syllables. VI.

I am unable to describe her agonies: [her] complete message is contained in the second word. VII

Vidyāpati says etc.

[174]

Her hairs are dishevelled: on account of bashfulness her smile is concealed she had no sleep at night, so her face is not brilliant I

There are beautiful scratches made with the nails over her breasts, [they look] as if a golden jar were worshipped with *kesu* flowers. II.

You say, no, no, no, no; o friend, with a face looking like the autumn moon; I have known about your conduct in detail III.

You are wearing your clothes in an unusual fashion, paste marks have disappeared, collyrium has spread upto the lips; how have happened all these ? IV

All these clear signs are visible on your person How long will the tricks that you have played succeed ? V.

Your movement is loathsome, you talk absent-mindedly, as you are under the charming spell of Cupid VI.

You yawn again and again your body is out of control and you are looking like a filament touched by the rays of the sun. VII.

Vidyāpati says etc.

१७५—कोलाररागे

वरिसए लागल गरजि पयोधर धरणी (दम्भ) दि[1,2] भेलि ॥१॥
नवि-नागरि-रत परदेश बालभु आओत-आसा गेलि ॥२॥ध्रुवं॥
साजनि आबे हमे मदन असार[3] ॥३॥
सून मन्दि(र) पाउस के जामिनि कामिनि की परकार ॥४॥
लघु गुरु भए सरि पए भरे लागलि[4] निचिन्त[5] भयो अगाधे ॥५॥
कञोन[6] परि पथिके अपन घर आओब सहजहि सबका बाधे[7] ॥६॥
मोहि वरु अतनु अतनु कए छाडथु[8] से सुखे भूजथु राजे ॥७॥
तुअ गुन सुमरि कान्हु[9] पुनु आओब विद्यापति कवि भाने[10] ॥८॥

१७६—कोलाररागे

नयन-काजर अधरे चोराओल नयनें चोराओल रागे ॥१॥
वदन वसन नुकाओब कतिखन तिला एक कैतब लागे ॥२॥ध्रुवं॥
माधव कि आबे बोलब असताहे ॥३॥
जाहि रमणी-सङ्गे रयणि गमओलह ततहि पलटि पुनु जाहे ॥४॥
सगर गोकुल जिनि से पुनमति धनि कि कहब ताहेरि विभागे ॥५॥
पद-यावक-रस जाहेरि हृदय अछ आओ कि कहब अनुरागे ॥६॥

भने विद्यापतीत्यादि ।

See also no. 188 १-अम्बुधि । २-G.M. दन्तुदि नागरि । ३-G.M.अधारे । ४-G.M. बाढलि । ५-G M. नीचेउ भउ अगाधे । ६-G.M कओने । ७-In G M the following additional line occurs after VI एहे वेआज कइए पिआ गेला आओब समय समाजे । ८-G.M. भुजथु । ९-G.M. कान्हे । १०-G.M have the following राजा सिवसिंह । रूपनरायन लखिमा देइ रमाने ॥

[175]

The thundering cloud has begun to rain: the earth is overflooded. I.

The husband is associated with his recently acquired beloved girl in a foreign land: the hope that he will return is frustrated. II.

O lady, for me now Cupid has ceased to have any importance III

It is the night of the rains· there is nobody in the house. What means is now left with the young girl [for her relief] ? IV.

Even small rivers have become mighty with water: even low level lands have become unfathomably deep. V.

How will a traveller return to his home? Naturally everybody has been obstructed. VI.

Let the bodiless god render me bodiless· may he enjoy his acquisitions happily VII.

Having remembered your qualities, *Krsna* will come again—the poet *Vidyāpati* says. VIII.

[176]

The lips have appropriated the collyrium of the eyes and the eyes have assumed the redness of the lips. I.

How long will you hide your face under the garment ? A trick prevails for a moment only. II.

O *Mādhava*, what shall I now speak to you.. ? You please go back again to the place of the damsel with whom you have passed the night III-IV

That fortunate girl is luckier than everybody in the whole of *Gokula*. What is there that I may be able to narrate about her [excellent] luck ? V.

The *Yāvaka* paste of her feet is [still visible] over your breast. What more shall I speak about [your] love [for her] ? VI.

Vidyāpati says etc.

१७७–कोलाररागे

फूजलि कवरि अवनत कर आनन
कुच परसए परचारि ॥१॥
कामे कमल लए कनक सम्भु जनि
पूजल चामर ढारि ॥२॥ध्रुवं॥
पिउ पिउ[1] पलटि हेरिहल पेअसि[2]
वयना मदन सपथ तोहि रे ॥३॥
सामर लोम–लता कालिन्दी
हारा सुरसरि–धारा ॥४॥
मज्जन कए माधवे वर मागल
पुनु दरसन एक वेरा ॥५॥
भनइ[3] विद्यापतीत्यादि ।

१७८–कोलाररागे

की पर–वचने कन्ते देल कान
की (पुनु) पललि कलामति आन ॥१॥
कि दिन दोसे दैव भेल वाम
कञोने कारणे पिआ नहि ले नाम ॥२॥ध्रुवं॥
ए सखि ए सखि देहे उपदेस
एक पुर कॉन्ह वस मो पति विदेस ॥३॥
आसे पासे मदने करु बन्ध
जिवइते जुवति न तेज अनुबन्ध ॥४॥
अवधि-दिवस नहि पाबिअ ओळ
अनिअत जौवन जीवन[4] थोळ ॥५॥
भनइ विद्यापतीत्यादि ।

१–G.M do not have पिउ पिउ. २–G.M. पेयसि. ३–G.M, omit it. ४–अनिअत जीवन, यौवन थोल ।

[177]

She has her hairs dishevelled. her face is turned downwards· she publicly touches her breasts. I.

[When she does this] it seems as if Cupid has worshipped *Śiva* of gold with a lotus and by shaking *cāmara.* about him. II

O darling, by the face of Cupid, I request you to see the face of your beloved girl once again. III.

The creeper-like hairs growing over her body look like the river *Yamunā* and the garland looks like the *Gangā* river. IV.

Having plunged into these she has demanded a boon, o *Mādhava*, the boon of seeing you once more. V.

Vidyāpati says etc.

[178]

Has my husband listened to the words of the enemies ? Or has he passed into [the control] of another graceful girl ? I

Or has my destiny become unfavourable due to adversity of circumstances ? I.

What is the reason that my sweet-heart does not even utter my name ? II.

O friend, please advise me as to what I should do in the circumstance that [though] *Kṛṣṇa* lives in this very city, [it seems as if] for me he be living in a foreign country. III.

Cupid fastens me with the noose of hope · so long as a young girl remains alive she does not give up her longings. IV

I am not finding the end of the time-limit even [though] youth is unsteady in this short span of life. V.

Vidyāpati says etc.

१७९—कोलाररागे

काहु दिस काहल कोकिल रावे
मातल मधुकर दह दिस धावे ॥१॥
केओ नहि बुअए[1] धएल धन आने
भमि-भमि लुनए[2] मानिनि—जन-माने ॥२॥ध्रुवं॥
कि कहिबो[3] अगे सखि अपन विभाला
विनु कारणे[4] मनमथे करु घाला ॥३॥
किसलय सोभित नव—नव चूते
ध्वजका[5] धोरणि दोधिअ बहूते ॥४॥
कसि कसि रङ्ग[6] कुसुम—सर लेइ
प्राण[7] न हरए विरह पए देइ ॥५॥
दाहिन[8] पवन कञोने धरु नामे
अनुभव पाए सेहओ भेल वामे ॥६॥
मन्द समीर विरहि (नि) वध—लागि
विकच पराग पजारए आगि ॥७॥

भनइ[9] विद्यापतीत्यादि।

१८०—कोलारसमे

बाढलि पिरिति हठहि दुर-गेलि नयनक काजर मुह मसि भेलि ॥१॥
ते अवसादे अवसिन भेल देह खड कुमढा सन बुझल सिनेह ॥२॥ध्रुवं॥
साजनि (अबे) की पुछसि मोहि अपद पेम अपदहि पिउ मोहि ॥३॥
जञो अवधानिञ पर जनु जान कण्टक सम भेल रहए परान ॥४॥
विरहानल कोइलि कर जोरि वाढलि हरि जनि सीचिअ वारि[10] ॥५॥

भनइ विद्यापतीत्यादि।

G.M. have १—बुझाए निवन आने। २—लुटए। ३—M कहवो। ४—G M. कारन। ५—धजका धवल। ६—गन। ७—प्रान। ८—दहिन। ९—G.M. omit it. १०—बोरि।

१८१—कोलाररागे

तेहुँ[१] हुँनि लागल उचित सिनेह
हम अपमानि पठओलह गेह ॥१॥
हमरिउ मति अपथं चलि गेलि
दूवक माछी दूती भेलि ॥२॥ ध्रुवं ॥
माधव कि कहब ई[२] भल भेला
हमर गतागत ई दुर गेला ॥३॥
पहिलहि बोललह मधुरिम वानी[३]
तोहहि सुचेतन तोहहि सयानी ॥४॥
भेला काज बुझओल[४](ह) रोसे
कहि की बुझओबह अपनुक दोसे ।५॥

भनइ[५] विद्यापतीत्यादि ।

१८२—कोलाररागे

कमलिनि एडि केतकि गेला सौरभे रहु घूरि ॥१॥
कंटके कवलु कलेवर मुख माषल धूरि ॥२॥ ध्रुवं ॥
अबे सखि भमरा भेल हे रति—रभसे सुजान ॥३॥
परिमल के लोभे धाओल पाओल नहि पास ॥४॥
मधु पुनु डिठिहु न देषल हे आबे जन उपहास ॥५॥
भल भेल भमि आवथु पावथु मन खेद ॥६॥
एक—रस पुरुषा न बुझए गुण—दूषण भेद ॥७॥

भनइ विद्यापतीत्यादि ।

G. M have १—तोँह; २—इ; ३—G. वाणी; ४—बुझाओल;
५—they omit it.

[181]

Between you and him I caused love to grow that was proper, but you people insulted and sent me back home I.

My wisdom too went along a bad path. the confidante has now become like a fly in [a cup full of] milk II.

Mādhava, what shall I say ? This is good that my coming and going have now ceased. III.

First you uttered sweet words. [You said] that I was wise, I was clever, but when the work has been finished, you have exhibited anger What will you now cajole me just with your words ? The fault was my own. IV-V.

Vidyāpati says etc.

[182]

Having deserted the lotus [the bee] went over to the *ketakī*, and on account of its fragrance it remained hovering there. I

There the thorns [of the flower tree] pricked into its body and its mouth got filled with dust. II

O friend, now the bee has become expert in enjoying the amorous delights. III.

On account of attraction for the [flower] smell it ran towards it but could not get near. IV.

The honey, it did not even visualize; now people laugh [at it]. V.

It is good that he has roamed about [without attaining his goal], he will now return back full of repentance in his heart. VI.

A man who has enjoyed uninterrupted love does not know the difference between good and bad. VII.

Vidyāpati says etc.

१८३–कोलाररागे[1]

हसु तारापति रिपु–खण्डन–कामिनि
गृह-वर वदन सुशोभे ।।१।।
बाज मराल ललित गति सुन्दर
से देखि मुनि-जन मोहे ।।२।।ध्रुव ।।
पिअतम समन्दु सजनी ।।३।।
सारङ्ग-रङ्ग-वदन-तात-रिपु-अतिसख
तातह महधि रजनी ।।४।।
दिति–सुत रति–सुत अति बड दारुण
तातह वेदन होई ।।५।।
पर पिडाए जे जन पाबिअ
तैसन न देषिअ कोई ।।६।।
भनइ विद्यापतीत्यादि ।

१८४–कोलाररागे

हरि–पति–हित–रिपु–नन्दन–वैरी–वाहन ललित गमनी ।।१।।
दिति-नन्दन-रिपु-नन्दन-नन्दन नागरि रूपे से अधिक रमणी ।।२ध्रुवं।।
सिव–सिव तम रिपु वन्धव जनी ।।३।।
रितु–पति–मित–वैरि–चूडामणि–मित्र–समान रजनी ।।४।।
हरि–रिपु–रिपु–प्रभु तसु रजनी–तात–सरिस कुचसिरी ।।५।।
सिन्धु–तनय–रिपु–रिपु–रिपु–वैरिनि–वाहन माझ उदरी ।।६।।
पन्थ–तनय–हित–सुत पुने पाबिअ विद्यापति कवि भाने ।।७।।

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1 This song occurs as a part of the song beginning with हाथिक दशन in the ms. There is 11 after रीति Then begins the song हसु ......with usual "ध्रुव". The राग is not mentioned before हसु... The themes of the two songs are different. Hence they have been separated here For the text of हाथिक दशन. see Appendix II As the राग of the preceding as well as of the succeeding song is कोलार, I think हसु

[183]

The face of the girl is as beautiful as the residence of the wife of the killer of the enemy of the smiling lord of the stars. I

While walking in an artistic fashion like a goose she is uttering [a few sweet words], noticing this even hermits get attracted [towards her]. II

The girl has sent [the following] message to her sweet-heart. III

The night, these days, is very precious on account [of arrival] of the friend of the enemy of the father of [the god] who has his face like that of an elephant IV.

The son of *Diti*, the son [the lord] of *Rati* is very cruel. on his account I am having troubles V.

I donot find such a person as may sympathize his fellow that may be in trouble VI.

Vidyāpati says. etc.

[184]

The beautiful girl, whose movement is as charming as that of the conveyance of the enemy of the son of the enemy of the friend of the master of *Hari*, is superior in beauty to the beloved wife of the son of the son of the enemy of the son of *Diti* I

Verily the girl is like the friend of the friend of the enemy of the dark II

The night [like-lady] is like the friend of the jewel of the crest of the enemy of the friend of the master of the seasons III

The beauty of her breasts is like the father of the night, [the darling] of the master of the enemy of the enemy of *Hari*. IV.

Her stomach [waist ?] is like the central part of the conveyance of the enemy of the enemy of the enemy of the son of the ocean: V.

The poet *Vidyāpati* says—one obtains the son of the friend of the son of the path [?] by merit alone VI

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is also to be sung in that very राग. My impression is that the original Ms. of which N Ms. is a copy broke off after रीति So हाथिक दसन remained incomplete in the copy in which after रीति the scribe wrote हसु. It is further significant that हसु...is not mentioned in the index in the N Ms.

१८५—कोलाररागे

सपनेहु न [१]पुरले मनलोभे [२]भेल परिभव—भागी एक साधे ॥ १ ॥
नयने [३]देषल हरि एत अपराधे ॥ २ ॥
[४]वाञ्छ मनोभव मन जर आगी दुलभ—[५]लोभे भेल परिभव—भागी ॥३॥ ॥ ध्रुव ॥
[६]चान्द—वदनि धनि चकोर-नयनी [७]विरह-वेदने भेल चतुर रमनी ॥४॥
कि [८]मोरा चान्दने की अरविन्दे [९]नेह विसर जञो सूतिअ [१०]नीन्दे ॥५॥
[११]अबुझ सखीजन न बुझए आधी आन औषध कर आन वेआधी ॥६॥
[१२]मदन-वानके मन्दि वेवथा छाडि कलेवर मानस वेथा ॥ ७ ॥
चिन्ताए विकल हृदय नहि थीरे वद (न) निहारि नयन वह नीरे ॥८॥
[१३]भनइ विद्यापतीत्यादि ॥

१८६—कोलाररागे+

निसि निसि अर भम भीम भुअङ्गम गगन गरज घन मेघह ॥ १ ॥
दुतर जौवुन नरि से आइलि वाहु पैरि एतवाए तोहर सिनेह ॥२॥ ध्रुवं
हेरि हल हसि समूह उगओ ससि वरिसओ अमिञाक धारा ॥३॥
कत नहि दुरजन कत जामिक जन परिपन्तिअ अनुरागे ॥४।
किछु न काहुक डर गुनल जुवति-वर एहि पर कि ओ अभागे ॥५॥
भनइ विद्यापतीत्यादि ॥

१-G and M पुरल मनक साधे । २–The line does not occur in G and M. ३–G and M देखल । ४–G and M मन्द । ५–G and M पेम । ६–G and M. चान्द बदनी । ७–G and M. दिवसे दिवसे भेलि चउगुण मलिनी । ८–G and M. करति चाँदने । ९–G and M चिरह । १०–G and M निन्दे । ११–G and M. अबुध । १२–G and M. मनसिज मनके । १३–Not found in G. and M.

+ See above under 161.

[185]

The cravıngs of her heart have never been satiated even in dream I.

She has had been subjected to troubles just on account of a sıngle desıre o *Harı*, her only fault was that [her] eyes fell [upon you] II

The crooked Cupıd ıs burnıng fire ın her heart she has been subjected to tortures because of her attractıon towards [a person] dıfficult to be ınfluenced III.

The face of the girl ıs lıke the moon and her eyes are lıke those of a *cakora* bırd The gırl has become wıser on account of the grıef of bereavement. IV

"Of what use ıs the sandal to me ? What shall I have wıth the lotus ?" She forgets love only when she falls fast asleep V.

[Her] foolısh friends do not recognise the dısease: the malady ıs dıfferent and they administer a dıfferent remedy. VI

The trouble caused by the arrows of Cupıd ıs very severe; the trouble ıs not on the body, but in the mınd VII

In anxıety the agıtated mınd does not remaın steady, when I look at her face tears flow from my eyes VIII

Vıdyāpatı says etc.

[186]

It ıs nıght, the nıght-rangers are roamıng, there are the terrıble snakes, and the clouds are thunderıng and raining heavıly I.

The rıver *Yamunā* ıs dıfficult to be crossed, that she has swum over her arms and come across ıt. so much ıs her love for you II

Smılıngly, please look at her and let groups of moons rise up, and let them shower streams of nector. III

There were so many wıcked persons, so many watchmen, the enemıes of love, the good young gırl dıd not, ın the least, had even thought of the fears from any one of them. What can be more uufortunate than thıs ? IV-V.

Vıdyāpati says etc.

१८७—कोलाररागे

जञो प्रभु हम पाए रे दा लेब हमहु सुजने दोसराइत देब ॥१॥ध्रुवं॥
सुभ हो सामि कहब की रोए परतह तिल लए हम देब तोए ॥२॥
आइलि जगत जुवति के अन्ध सामि समिहित कर प्रतिबन्ध ॥३॥
दिन दस चातर[1] हलिअ विचारि [2]तते होएत यत लिहल कपाल ॥४॥

भनइ विद्यापतीत्यादि ॥

१८८—कोलाररागे+

वरिसए लागल गरजि पयोधर धरणी दन्तुदि[3] भेलि ॥१॥
नवि-नागरि-रत परदेस बालमु आओत,आसा गेली ॥२॥ध्रुवं॥
साजनि आबे हमे मदन अधारे ॥३॥
सून मन्दि(र) पाउस के जामिनि कामिनि की परकारे ॥४॥
लघु गुरु भए सरि पए—भरे बाढ़लि नीचे ओ भअउ अगाधे ॥५॥
कञोने परि पथिके अपन घर आओब सहजहि सबका बाधे ॥६॥
एहे वेआज कइए पिआ गेला आओब समय समाजे ॥७॥
मोहि वरु अतनु अतनु कए छाडथु से सुखे भुजथु राजे ॥८॥

भनइ विद्यापतीत्यादि ॥

१—चातुरि ।

२—Clearly the 2nd half of the original 4th stanza and the first half of the 5th stanza are missing. The remaining halves have been put together to form the 4th stanza.

+ See above under 175.

३-अम्बुधि ।

[187]

O Lord, if I am to be born [again], you will kindly favour me with a noble person as my associate. I.

The husband, may he be auspicious What shall I say with tears in eyes ? May he offer me [after my death] water with sesamum every day. II.

Who is so blind a young woman who has come into this world with her husband who brings obstacles in the fulfilment of her desire. III.

The wise lady remained pondering for some days; that much will accrue as much is written over her forehead. IV.

Vidyāpati says etc.

[188]

Thundering the cloud has begun to rain: the earth has become [an] over-flooded [ocean]. I.

Associated with a younger girl the husband is staying in a foreign land: the hope that he will come has vanished. II.

O lady, now Cupid is my resort. III.

In a lonely house, in the night of the rains, what relief can a young girl have ? IV

Even small rivulets, with water have become big rivers and they are over-flooded; even low plains have become unfathomable everybody has been obstructed naturally. VI.

The husband flouted me by making a false promise that he would come again for our union in due time. VII.

Let Cupid make me bodiless: [I cannot but grudge] his delights VII.

Vidyāpati says etc.

१८९—कोलाररागे

दुइ मन मेलि सिनेह अङ्कुर
दोपद—तेपत भेला ॥१॥
साखा-पल्लव फूले वेआपल
सौरभ दह दिस गेला ॥२॥ध्रुवं॥
सखि हे आबे कि आओत कन्हाई ॥३॥
पेम मनोरथ हठे विघटओलन्हि
कपटिहि के पतिआई ॥४॥
जानि सुपहु तोहे आनि-मरोओल
सोना गाथलि मोती ॥५॥
कैतव कञ्चन अन्ध विधाता
छायाहु छाडलि मोन्ति[१] ॥६॥
भनइ विद्यापतित्यादि ॥

१९०—कोलाररागे

दारुण सुनि दुरजन बोल[२]
जनि कम (ल) कमला गए गून ॥१॥
के जान कञाने सिखाओल गोप
ते नहि विसरए हृदय (क) कोप ॥२॥ध्रुवं॥
ए सखि ऐसन मोर अभाग
परक कान्ह कहला लाग ॥३॥
एत दिन अछल अइसन भान
हम छाडि पेअसि नहि आन ॥४॥
जगत भमि सुपुरुष जोही
आसा सहसे भजलि(हु) तोही ॥५॥
दिवस [३]दुषने तोहे उदास
पिसुन (क) वचनेहु तात तरास ॥६॥
भनइ विद्यापतीत्यादि ॥

१—ज्योती। २—दारुण दुरजन—बोल सब सून। ३—दूषने।

[189]

The sprouts of love that had sprung up in the minds of the two [persons] have two or three leaves grown over [each of] them. I.

[In course of time], their branches and leaves have become covered with flowers and their fragrance is now spreading in all the directions. II.

O friend, [do you think] *Krsna*, will if come again ? III

He has frustrated my hopes full of love all on a sudden. Who can believe [such] a cheat ? IV

Having known him to be a good master, you got me united with him—strung a pearl with gold. V.

For the creator, who [appears to be] blind, even a deceipt is gold and even shade is pearl. VI

Vidyāpati says etc.

[190]

Having heard the harsh words of wicked persons, it seems as if, he considers my qualities inferior [to what they are] I

Who knows as to who has tutored the cowherd[1] ? It is why he does not forget the anger of his heart. II.

O friend, such is my misfortune that *Krsna* has begun to act upon another man's advice. III

Up to this time, my impression was that he had no darling other than myself IV.

[Please tell him] "having gone all over the world in search of a good man, I became your devotee with high hopes V.

On account of adversity of circumstances you have become indifferent· I have now fears even from the words of wicked persons, o sweet-heart." VI.

Vidyāpati says etc.

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1 I think somebody has tutored the cowherd, it . ...

१९१—कोलाररागे

जातकि केतकि कुन्द सहार
गरुअ [१]ताहेरि पुन जाहि निहार ॥१॥
सब फुल परिमल सब मकरन्द
अनुभवे बिनु न बुझिअ भल-मन्द ॥२॥ध्रुवं॥
तुअ सखि वचन अमिञा अवगाह
भमर—वेआजे बुझाओब नाह ॥३॥
एतबा विनती अनाइति मोरि
निरस कुसुम नहि रहिअ अगोरि ॥४॥
वैभव गेले भलाहु मति भास
अपन पराभव पर उपहास ॥५॥
भनइ विद्यापतीत्यादि ॥

१९२—कोलाररागे

कोमल तनु पराभवे पाओब
तेजि न हलबि तेहुँ ॥१॥
भमर-भरे कि माजरि [२]भागए
देषल कतहुँ केहुं ॥२॥ध्रुवं॥
माधव वचन धरब मोर ॥३॥
नहि नहि कए न(हि) पतिआओब
अपद (हि) लागत भोर ॥४॥
अधर निरसि [३]धुसर करब
भाव उपजत भला ॥५॥
खने खने रति रभस अधिक
दिने दिने ससि कला ॥६॥
भनइ विद्यापतीत्यादि ॥

१—ताहेर। २—भाँगए। ३—धूसर।

[191]

Jātakī, *ketakī*, *kunda*, *sahakāra*, whatsoever he sees, has high merits I

Every flower has fragrance and every [flower] has pollens; but one does not know without smelling which is good and which is bad II

O friend, your words are soaked in nector; so you will please make my master understand [this] under the pretext of a bee III.

"This much of request, I cannot help making: one should not remain watching a juiceless flower". IV.

When one has become a pauper, even though he be a good person, his mind goes astray he has the misfortune and others laugh [at him]. V.

Vidyāpati says etc.

[192]

Fearing that her delicate body may feel pains you should not leave her soon. I.

Has anybody seen a blossom breaking under the load of a bee anywhere ? II.

Mādhava, you will please remember my words. III.

You will not believe her "no, no:", otherwise uselessly it will dawn. IV.

By continuous [kissing] you should make her lips fade and dusty, thereby noble sentiments shall develop. V.

It is good to let the amorous delights increase gradually like the daily [enlargement] of the digit of the moon. VI.

Vidyāpati says etc.

१९३—कोलाररागे

प्रणमि मनमथ करहि पाएत मनक पाछे देह जाएत ॥१॥
भूमि कमलिनि गगन सूर पेम पन्था कतए दूर ॥२॥ध्रुवं॥
बाध न करहि रामा पुर विलासिनि पिअतम कामा ॥३॥
वदने जीनि कहु करसि मन्दा लग न आओत लाजे चन्दा ॥४॥
तेहि [1]संकिअ पथ उजोर गमन तिमिरहि होएत तोर ॥५॥
काज (क) संशय हृदय (क) [2]बङ्का कत न उपजए विरह (क) शङ्का ॥६॥
सबहि सुन्दरि साहस सार तोहि तेजि के करए (ई) पार ॥७॥
सकल अभिमत सिद्धिदायक रूपे अभिनव कुसुमसायक ॥८॥
राए सिवसिंह रस (क) अधार सरस कह कवि कण्ठहार ॥९॥

१९४—कोलाररागे§

एहि मही अधि[3] अथिर जीवन जौवन अलप काल ॥१॥
इँथी जत जत न विलसिअ से रह हृदय साल ॥२॥ध्रुवं॥
साजनि कइसन तोर गेञान ॥३॥
जौवन संपद तोर सोआधिन कके न करसि दान ॥४॥
तोर धन धनि तोराहि रहत निधन होएत आन ॥५॥
दान क धरम तोहहि पाओब कवि विद्यापति भान ॥६॥

१—सङ्काञो पन्थ। २—बङ्का। ३—अति।

§ In G. there are the following variations: the beginning stanzas are.

तिन तुल अरु ता तह भए लहु मानिअ गरुवि आहि।
अछइते जे बोल नही अछए से लहु सबहु चाहि॥',

then occurs the third stanza of the song quoted above; the 4th and the 5th stanzas read as

जाबे से जउवन तोर सोआधिन ताबे परबस होए।
जउवन गेले विपद भेले पुछि न पुछत कोए॥;

then occurs the 2nd stanza of this song and then the rest, of course the first line of this song is missing there.

[193]

When [the lover] will bow before Cupid he will have [his sweet-heart] placed under his control; after the mind her body will follow him. I.

The lotus remains on the earth, the sun shines in the sky: nowhere is the course of love lengthy II

O girl, do not obstruct; let the damsel fulfil the desire of her sweet-heart III

Do not wear a melancholic face: feeling ashamed [at his inferiority] the moon will not come near. IV.

For this reason he fears illuminating the path: so your movement will be all in dark V.

If you make your heart crooked on account of suspicion about the work [being done], why will not there arise the fear of bereavement ? VI.

O lady, nobody, other than yourself, can dare upon such a dangerous adventure VII.

The fulfiller of desires, the second Cupid in beauty, *Rājā Śiva Siṁha* is the resort of love·—the *Sarasa* poet *Kanthahāra* says VIII-IX

[194]

Youth is of a very short duration over this earth in this unsteady life. I

Whatever is not enjoyed during the period of its ascendancy that haunts the mind [subsequently] II.

O girl, what sort of wisdom is yours ? III.

The wealth of youth is at your disposal; so why do you not make a gift of it ? IV

O lady, your property will remain with you; it is the other person who will become poor [by your gifts] V,

To you alone will accrue the merits of the gift—the poet *Vidyāpati* says VI

१९५—सारङ्गीरागे

सानर सुन्दर ञो बाटे आएल तँ मोरि लागलि आँखी ॥१॥
आरति आँचर साजि न भेले सबे सखीजन साखी ॥२॥ध्रुव॥
कहहि मो सखि कहहि मो कथा ताहेरि बासा ॥३॥
दूरहु दुगुण एडि मञो आबओ पुनु दरसन—आसा ॥४॥
कि मोरा जीवने कि मोरा जौवने कि मोरा चतुरपने ॥५॥
मदन—बाणे मुरुछलि अछञो सहञो जीअ अपने ॥६॥
आध पदे (प)योधर ते मोर देखल नागर-जन-समाजे ॥७॥
कठिन हृदय भेदि न भेले [1]जाओ रसातल लाजे ॥८॥
सुर-पति पाए लोचन मागञो गरुड मागञो पाखी ॥९॥
नादेरि नन्दन मञो देषि आबञो मन मनोरथ राखी ॥१०॥
भनइ विद्यापतीत्यादि ॥

१९६—सारङ्गीरागे

[2]नीन्दे भरल अछ लोचन तोर
लोनुअ वदन कमल-रुचि-चोर ॥१॥
कञोने कुबुधि कुच नख-खत देल
हा हा शम्भु भगन भए गेल ॥२॥ध्रुवं॥
केस कुसुम झ सिरक [3]सिन्दुर
अलक तिलक हे सेहञो गेल [4]दुर ॥३॥
निरसि [5]धुसर भेल अधर पवार
कञोने लुलल सखि मदन भँडार ॥४॥
भनइ विद्यापति रसमति नारि
करए पेम पुनु पलटि निहारि ॥५॥

१—गेल। २—निन्दे। ३—सिन्दूर। ४—दूर। ५—धूसर।

[195]

[The god having an] excellent black [face] came along this path; hence my eyes are gazing there at. I.

In haste, I could not properly dress up my upper garment, all of my friends had witnessed this. II.

Tell me, o friend, tell me where is his residence. III.

Let me go in the hope of seeing him again even if [he be] at the longest possible distance IV

Of what worth is my life ? Of what worth is my youth ? Of what worth is my wisdom ? V.

I have been wounded with the arrows of Cupid; I, all left to myself, am tolerating all that VI

While I was standing he was in the company of gentlemen; it was there that he saw a part of my breasts. VI.

As this heart is very hard even at this it could not burst: my bashfulness vanished into the netherworld. VIII.

If I find *Indra*, I shall request him to lend me his eyes; I shall ask *Garuḍa* to lend me his wings so that I may go and see the son of *Nanda*.—this is the idea that I entertain in my mind. IX-X.

Vidyāpati says etc.

[196]

Your eyes are yawning with drowsiness: your beautifu face has stolen away the beauty of the lotus I

Who was so foolish as to make such a nail-mark that *Śambhu* of your breasts has been damaged ? II.

The flowers put on the hairs are getting scattered and falling down: the vermilion of the forehead as well as the decoration of the hair has also disappeared. III.

The corals of your lips have lost their brilliance; they have become dirty. O friend, who has robbed the treasury of Cupid ? IV.

Vidyāpati says—a woman, full of love maintains it by gazing over [her lover] again and again. V.

१९७–सारङ्गीरागे

कामिनि करए सनाने हेरइते[1] हृदय [2]हरए [3]पचवाने ॥१॥
चिकुर [4]गलए जलधारा मुख [5]शशि [6]डरे जनि रोअए [7]अँधारा ।२ध्रुवं।
तितल वसन तनु लागू [8]मुनिहुक मानस मनमथ जागू ॥३॥
[9]ते शङ्काए [10]भुजपाशे [11]बान्धि धरि धरिअ पुनु उड(त)तरासे ॥४॥
कुच जुग चारु चकेवा निञ कुल [12]मिलत आनि कञोने देवा ॥५॥
[13]भनइ विद्यापतीत्यादि ॥

१९८–सारङ्गीरागे

भौँहँ भागि गेल लोचन भेल आड तैअओ न शैशव सीमा छाड ॥१॥
आबे हसि हृदय [14]चिर लय थोए कुच कञ्चन अङ्कुरए गोए ॥२॥ध्रुवं॥
हेरि हल माधव कए अवधान जौवन-परसे ;सुमुखि आबे आन ॥३॥
[15]मधुर हासे मुख मुण्डित(लागु)अमिञाक [16]लोले कुशेशय(जागु)॥
सखि पुछइते आबे दरसए लाज सीञ्चि सुधाए अध-बोली बाज ॥५॥
एत दिन सैसवे लाओल साठ आबे सवे मदने [17]पढाउलि पाठ ॥६॥
भनइ विद्यापतीत्यादि ॥

Rāg. has the following variations:-१-हेरितहि, २-हन, ३-पंचवाने, ४-गरए: ५-ससि, ६-तरें, ७-ञधारा, ८-मुनिहुंक, ९-तें सकाञो, १०-पासे, ११-बान्धि धरिअ उड़ि जाएत अकाशे, १२-मिलत आनि कोने देवा.

The order of the stanzas in the different books is

N Ms.	R.	M. and **G.**
1, 2, 3, 4, 5	1, 2, 3, 5, 4	1, 2, 5, 4, 3

१३-**G**. and M, भनइ विद्यापति गावे गुनमति धवि पुनमत जन पावे **G**. has जनि for जन. R. has no भविता ।

१४-चीर । १५-The stanza does not occur in G. M. १६-लोभे। १७-पढ़ाओल ।

* It is curious to note that G. M. read सैसवे in the 1st stanza and शैशवे in the 5th.

[197]

The girl is bathing: no sooner one sees her, Cupid pierces him with his arrow. I.

Streams of water are flowing off her hairs: it seems as if the dark is bewailing for fear of the moon of her face. II.

The wet clothes have stuck over her body. this arouses Cupid even in the mind of the hermits. III.

For fear that in terror her two breasts that are like *cakravāka* birds may fly away and unite with the members of their family, she is holding them fast having pressed them under her arms. IV-V.

Vidyāpati says etc.

[198]

Her eyes have spread beyond the eye-brows: still her childhood does not leave the boundary line. I.

Now she hides the sprouts visible over her breasts of gold by smilingly stretching a [portion of her upper wearing] cloth over them. II.

O *Mādhava*, now look [at her] carefully: with the advent of youth the damsel has become [altogether] different. III

Her face looks nicely decorated with her gentle smile: it seems as if lotuses have awoke on account of the flow [greed] of ambrosia. IV.

On being enquired [about] the matter by her associates she exhibits bashfulness, she utters half pronounced words sprinkled with the nector-juice [of her voice] V.

So long the childhood had her company: now Cupid has taught her all the lessons. VI.

Vidyāpati says etc.

१९९—सारङ्गीरागे

जलद वरिस जल-धार
सर जञो पलय प्रहार ॥१॥
... ...
का (ज) रे राङ्गलि राति ॥२॥ ध्रुवं॥
सखि अइसनाहु निसि अभिसार
तोहि तेजि करए के पार ॥३॥
भमए भुअङ्गम भीम
पङ्क पुरल चौसीम ॥ ४ ॥
दिगमग देखिअ घोर
पएर दिअए विजुरि उजोर ॥५॥
सुकवि विद्यापति गाव
महघ मदन परथाव ॥६॥

२००—सारङ्गीरागे†

कुच कलश लोटाइलि घन सामर वेणी ॥१॥
कनय (शम्भु) पर सुतलि जनि कारि सापिनी ॥२॥ ध्रुवं॥
मदन-सरे मुरुछलि चिरे चेतहि (न) बाला ॥३॥
लम्बित अलके बेढला मुख कमल सोभे ॥४॥
राहु कि बाहु पसारला ससि मण्डल लोभे ॥५॥
भनइ विद्यापतीत्यादि ॥

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†The poem occurs in R. (p. 90).
Here it reads,

नमित अलकें बेढला मुख-कमल सोभे राहुक बाहु परसला शशि-मण्डल लोभे।
मदनसरें मुरुछली चिर चेत न बाला, देखलि से धनि हे बासि मालति-माला।
कलस कुच लोटाइली घनसामरि वेनी, कनय पवय सूतली जनि कारि नागिनी।
भने विद्यापति-भाविनी थिर-थाक न भने राजाहु सिवसिंह रूपनराएन लखिमा देइ रमाने।

cf. also आकुल चिकुर बेढल मुख सोभ, राहु कएल ससिमण्डल लोभ।
(songs, nos. 92 and 157, and also Rag. p. 102).

[199]

The cloud is showering streams of water: it seems as if the arrows are being hurled for the [final] annihilation [of the universe]. I.

The night looks [as if it is] painted with collyrium. II.

O friend, even at such a night, who, except you, can [dare go to] meet her lover ? III.

Terrible snakes are scrawling; it has become muddy [everywhere] in all the directions IV.

It is awful to look along the paths [going in the different] directions: [while going] one plants his legs in the flashes of the lightening V

The good poet *Vidyāpati* says—the affairs of Cupid [in love] are very costly. VI.

[200][1]

She has the braid of her thick black hairs rolling over the jar-like breasts I.

It looks as if a black female snake be lying over [*Śiva*] of gold. II.

Wounded with the arrows of Cupid, the girl [does not] come to senses even after a long time. III.

The hanging hairs cover the beauty of her lotus-like face. IV.

Has *Rāhu* spread his arms with the greed of the orb of the moon ? V.

Vidyāpati says etc.

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1 Does the भविता as given in Rāg. suggest that it is a poem composed by the wife of *Vidyāpati* ? The interpretation of भावनी as given by G. is not convincing.

२०१—सारङ्गीरागे

हास विलासिनि दसन देखिअ
जनित ललित जोती ॥१॥
सार विनी विनि हार मञो गाथब
चान्दे परिहब मोती ॥२॥ध्रुवं॥
दए[1] गेलि दए गेलि दुइ डिठि मेरा
पुनु मन कर ततहि जाइअ
देषिअ दोसरि वेरा ॥३॥
दिवस भमर कमल सुतल
सीसिरे भिनलि पाखी ॥४॥
खञ्जन (न)यनि ताहि परिवह
तैसनि लोनुमि आँखी ॥५॥
भने विद्यापति जे जन नागर
तापर रतलि (वर) नारि ॥६॥
हासिनि देविपति, देवसिह नरपति
परसन होथु मुरारि ॥७॥

२०२—सारङ्गीरागे

हृदयक हार भुअङ्गम भेल
दारुण दाढ मदने विस देल ॥१॥
नख-सिख लहरि पसर विष-धाधी
तुअ पए-पङ्कज अइलिहु कल बान्धि॥२॥ध्रुवं॥
ए हरि तलागहि तञो गोहारि
सशय पललि अछए वरनारि ॥३॥
केओ सखि मन दए चरण पखाल
केओ सखि चिकुर चोर [2]सम्भार ॥४॥
केओ सखि ऊर्फ निहारए सास
मञो सखि [3]अएलाहु कहए तुअ पास ॥५॥
भनइ विद्यापतीत्यादि ॥

१—दए गल दए गेल। २—सँभार। ३—अइलिहु।

[201]

When she smiled, I saw the teeth of the coquettish girl, wherefrom were generating flashes like those of lightening. I.

Having collected the best materials I shall string a garland [that will be suitable for] the moon who will put on the [garland of] pearls. II.

She repeatedly cast her glances on me and then went away: I am longing for the time when I could catch her glimpse once again. III.

The bee slept inside the lotus during the day-time, its wings got wet with frost: the eyes of the *khañjan* bird got over to that, such are her beautiful eyes IV-V.

Vidyāpati says, may *Murāri* be pleased with *Rājā Devasiṁha* who is clever and towards whom the good girl is attracted. VI-VII.

[202]

The garland worn over the breasts has become a snake: it has cut a terrible wound and has injected the poison provided by Cupid I

The feeling of burning caused by the poison is being felt [over her each limb] from top to toe: so with folded palms I have come to the lotus of your feet. II.

Commencing from the tank, I have been shouting: O *Hari*, the good girl has her life fallen into danger. III.

Some of her friends have been washing her feet carefully, others are dressing her hairs properly· IV.

some of her friends stand up and watch her breathing; I, a friend of hers, have come to tell you this. V

Vidyâpati says etc.

२०३—गुञ्जरीरागे†

भौहलता बड देषिअ कठोर
अञ्जने आँजि [1]हासि-गुन [2]जोळ ॥१॥
सायक तीष मदन अति चोष
व्याध—मदन बध ई बड दोष ॥२॥ध्रुवं॥
सुन्दरि सुनह वचन मन लाए
मदन हाथ मोहि लेह छडाए ॥३॥
सहए के पार काम-परहार
कत अभिभव हो की परकार ॥४॥
एहि युग तिनिहु विमल जस लेह
कुच-युग-शम्भु-शरण-मोहिं देह ॥५॥
भनइ विद्यापतीत्यादि ॥

२०४—गुञ्जरीरागे

नोनुअ वदन सिरि-धनि तोरि
जस लागिह मोहि चान्दक चोरि ॥१॥
दरसि हलह जनु हेरह काहु
चान्द-भरमे मुख गरसत राहु ॥२॥ध्रुवं॥
धवल नयन तोर काजरे कार
तीख तरल (धनु व्याधा जनि) धार ॥३॥
निरलि निहारि फास गुण जोलि
बान्धि हलत तोहि खञ्जन बोलि ॥४॥
सागर-सार चोराओल चन्द
ता लागि राहु करए बड़ दन्द ॥५॥
कतए लुकाओब चान्द क चोरि
जतहि लुकाइअ ततहि उजोरि ॥६॥
भनइ विद्यापतीत्यादि ॥

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† The राग is not mentioned in the ms.

१—हास। २—जोर।

[203]

The eyebrows look very severe· you have decorated your eyes with collyrium, and then with your smile you are adding lustre [to them]. I.

The arrows are very sharp; Cupid [himself] is very energetic; this is very much pitiable that Cupid, the hunter, himself hurls [such arrows at young girls] II

O beautiful girl, hear attentively; please rescue me from the clutches of Cupid. III.

Who can bear the strokes of Cupid ? So much is the trouble, but where is the way out ? IV.

You please earn unadulterated credit in these three ages [the past, the present and the future] by providing me a shelter under *Śiva* of your breasts V

Vidyāpati says etc.

[204]

O girl, your face is very beautiful, to me it appears as if you will be accused of theft of the moon I.

Do not look at anybody, nor let yourself be seen by anybody: under the impression of the moon *Rāhu* will devour up [your face]. II.

Your bright eyes have become black with collyrium; they look like a sharp [arrow] set to a bow by a hunter III.

Having gazed at you fixedly he will spread his net, and taking you for a *khañjana* bird, he will hold you up in fetters. IV.

You have stolen the essence of the ocean [nector] and the moon; on account of this *Rāhu* is remonstrating strongly. V.

Where will you conceal the theft of the moon ? Wherever you will hide it there it will be bright. VI.

Vidyāpati says etc.

२०५—गुञ्जरीरागे

छलिहु एकाकिनि गथइते हार
ससरि खसल कुच-चीर हमार ॥१॥
तखने अकामिक आएल कन्त
कुच की झाँपब निबुहुक अन्त ॥२॥ध्रुवः॥
कि कहब सुन्दरि कौतुक आज
पहु राखल मोर जाइते लाज ॥३॥
भेल भाव भरे सकल सरीर
कतन जतने बल राखिअ थीर ॥४॥
धसमस करए धरिअ कुच [1]जाति
सगर सरीर धरए कत [2]भान्ति ॥५॥
गोपहि न पारिअ तखन हुलास
[3]मुन्दला कमल वेकत होअ हास ॥६॥
भनइ विद्यापतीत्यादि ॥

२०६—गुञ्जरीरागे

परक पेअसि आनलि चोरी
साति अङ्गिरलि आइति तोरी ॥१॥
तोहि नही डर ओहि नहि लाज
चाहसि सगरि निसि समाज ॥२॥ध्रुवं॥
राख माधव राखहि मोहि
तुरित(हि) घर पठावह ओहि ॥३॥
तोहे न मानह हमर वाध
पुनु दरसन होइति साध ॥४॥
ओहोओ मुगुधि जानि न जान
संशय पलल पेम परान ॥५॥
तोहहु नागर अति गमार
हठे कि होइअ समुद पार ॥६॥
भनइ विद्यापतीत्यादि ।

१—जाँति । २—भाँति । ३—मुँदला ।

[205]

All alone, when I was stringing a garland the cloth worn by me dropped off my breasts I.

Then all on a sudden my sweet-heart came; the possibility of concealing my breasts was beyond question, even the knot in the lower garment got loose II.

O beautiful lady, what shall I speak of the curious events of today? My husband protected my vanishing honour. III.

My whole body was full of erotic sensations that had become manifest: it was with great efforts that my body could forcibly be kept under control. IV.

My breasts were trembling, I held them pressing; [I do not know], the different forms that my body assumed V

I could not suppress my erotic feelings then: blossoms appeared over the unblossomed lotuses VI

Vidyāpati says etc

[206]

Having raped, I have brought the darling of another man· I agreed to put up with the inconveniences on account of your helplessness and anxiety I.

You have no fear and she does not feel any bashfulness; you people want to enjoy your company extending over the whole of the night II.

Please do save me, save me, o *Mādhava*; please send her back home at once. III

You do not take into consideration the troubles to which I shall be subjected: [if you do not listen to what I now advise] you will have to long again to catch her glimpse. IV

She too is a simpleton, even though she knows [the consequences of any further delay] she does not think of the fact that on account of love you have endangered her life itself V.

You too are a foolish lover: can you go across an ocean just on account of your obstinacy VI.

Vidyāpati says etc.

२०७—गुञ्जरीरागे

आदरि आनलि परेरि नारी कता कठिन दुतर तारी ॥१॥
गेले सम्भव तोहहु तँहा एखने पलटि जाएब कँहा ॥ध्रुवं॥
न कर माधव हेनि उकुती पुनु पठावए चाहिअ दूती ॥३॥
आनि बिसारिअ भावक भोरा गरुअ नीलज मानस तोरा ॥४॥
हाथ क रतन तेजहु कोहे के बोल नगर नागर तोहे ॥५॥

भनइ विद्यापतीत्यादि।

२०८—वरलीरागे

कुटिल विलोक तन्त नहि जान
मधुरहु वचने देइ नहि कान ॥१॥
मनसिज भङ्गे बचन मञो जेओ
हृदय बुझाए बुझए नहि सेओ ॥२॥ध्रुवं॥
कि सखि करब कञोन परकार
मिलल कन्त मोहि गोपगमार ॥३॥
कपट गमन हमे लाउलि वेरि
बाहु—मूल—दरसन हसि हेरि ॥४॥
कुच—जुग वसन सम्भरि कहु देल
तइअओ न मन तन्हिकर हरि भेल ॥५॥
विमुख होइते आबे पर उपहास
तनिके सङ्ग कला सहवास ॥६॥
कि कए कि करब हमे झखइते जाए
कहदहु अरे सखि जिवन उपाए ॥७॥

भनइ विद्यापतीत्यादि।

[207]

After showing her honour I have brought [to you] the wife of another person: I had to make her jump over so many difficult hurdles I

It was possible that you too could have gone to her place But now, where will she go back? II

O *Mādhava*, do not utter such a word. you ought to have sent a confidante again III

You are such a simple-minded person that you are forgetting [our talk] after I have brought [her here]· you are extremely shameless in mind IV

On account of anger you are throwing away the jewel that is now on your palm after this nobody in the town can deem you to be a wise lover V.

Vidyāpati says etc

[208]

He does not appreciate the tricks of side-glances, nor does he listen to sweet words even I.

The ideas that are in my mind and which I want to convey to him according to the code of love even that he fails to catch II.

O friend, what other means shall I adopt? [It is my misfortune] that I have got a foolish cowherd as my husband. III

I prolonged my stay there under the pretext of going out [and coming in] and smilingly looking at the armpits I showed them to him, IV.

I placed my cloth over my two breasts, still I could not captivate his heart V

If now I become indifferent towards him others will ridicule me but it ls seems impossible to live with him and then enjoy the pleasures [of youth] VI

Where should I go? What should I do? My time passes in anxiously pondering over this Tell me, o friend, if there be any means of sustaining my life under the present condition. VII.

Vidyāpati says etc.

२०९—गुञ्जरीरागे

कुन्द भरम सम्भ्रम[1] सम्भार नयने[2] जगाए अनङ्गे ॥१॥
आसा दए[3] अनुराग वढाओब लङ्गिम[4] अङ्ग-विभङ्गे ॥२॥ ध्रुवं॥
कामिनि[5] तोहे उपदेश धरब जे सुन सुन सुललित वानी ॥३॥
नागरपन[6] किछु कहबा चाहिअ कहलेओं[7] बझए सयानी ॥४॥
कोकिल कूजित कण्ठ बढाओं[8] (ब अनुगुञ्जब रिनु राजे) ॥५॥
मधुर[9] हासे मुखमण्डल मण्डब तिला[10] एक तेजब लाजे ॥६॥
कैतब कए कातरता[11] दरसब गाढ आलिङ्गन दाने ॥७॥
कोप[12] कला पर रोष न मानब अधिक न करबे माने ॥८॥
सम[13]-पसेमनि सह तनु दरसब मुकुलित लोचन हेरी ॥९॥
नखे[14] हरि पिआ मनि-दाम[15] छडाओब सुरत वढाओब वेरी[16] १०॥
जूझल मनमथ पुनु जुझाओब[17] केलि-रभस परचारी ॥११॥
गेल भाव जे पुनु पलटावए सेहे कलामनि नारी ॥१२॥
सुख—[18] सम्भोग सरस कवि गावए बूझ समय पचवाने ॥१३॥
राजा सिवसिंह रूपनराएण विद्यापति कवि भाने ॥१४॥

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§ R. has the following variant reading:—

१—सङ्गम सम्भाषब। २—नर्अने जगाओब। ३-आशा दय। ४—नङ्गिम। ५—सुन्दरि हे उपदेश धरिए धरि। ६—नागरिपन। ७—कहलहुँ बुझय। ८—बैसाओब। ९—ह्रास। १०—घडिएक। ११ नागर सब। १२—कोप कैए परबोध न मानब। घडिएक न करब माने। १३—समपसेवनि सह तनु चाँदन मु०। १४—नखे। १५-मनिधाम। १६-केलि। १७—जुझावए बोलि वचन परचारी। १८—रस-सिंगार सरस कवि गाओल बुझए सकलसरमन्ता। राजा शिवसिंह रुपनरायण लिखिमा देविक कन्ता।

The order of the stanzas has been set forth above according to R.

[209]

You will turn about your eyes repeatedly—the eyes that bear the semblance of *kunda* flowers; thereby you will arouse the feeling of cupidity [in him] I.

By arousing hopes in him you will make his love grow more with graceful movements of the limbs of your body II

O girl, whatever guidance in charming words you receive from me, please listen to it; please guard that in your mind III.

I want to tell you something about the ways of love: a wise girl knows [a thing] on being told [even though she may not be knowing it from before] IV

In your larynx you should develop the notes of a cuckoo; that will give pleasure to the king of the seasons V.

You will please decorate your face with sweet smile and forsake your bashfulness for a moment. VI

You will feign helplessness at the time he will closely embrace you VII

In accordanee with the code of the art of showing anger you will not feel otherwise· do not show yourself to be too much of a haughty temerament VIII

When you see his eyes half closed you will show him your body full of perspiration caused by fatigue. IX

Pricking him with your nails you will manage to divert the attention of your lover to another place and cause your amorous delights increase in time. X

You will again make Cupid active after he has become tired by indulging in a lustful conversation. XI.

She, who makes passion, that has been suppressed return back, is a girl expert in [ways of love]. XII

The *Sarasa* poet sings the theme of a happy sexual union; Cupid knows the time of love XIII.

The poet *Vidyāpati* says—*Rājā Śivasimha* is *Rūpanārāyana*. XIV.

२१०—गुञ्जरीरागे

हँसि निहारए पलटि [1]हेरि लाजे कि बोलव साभक वेरी ॥१॥
आरति हठे हरलन्हि चीर सून पयोधर काप शरीर ॥२॥ध्रुव॥
सखि कि कहब कहइते लाज गोरु चि(न्ह)एके गोपक काज ॥३॥
[2]निवि निरासलि फूजलि वास ततओ देषि न आबए पास ॥४॥
आओर की कहब सिनेह (क) वानि काजरे दूध पखालल आनि ॥५॥
सखि बुझावए धरिए हाथ गोप बोलावए गोपी साथ ॥६॥
तोहे न चिन्हह रसक भाव बडे पुने (गुनमति) पुनमत पाव ॥७॥
आवे कि कहह तन्हिकि वानी कसि(अ)कसौटी अएलाहु जानी ॥८॥
भने विद्यापतीत्याति ॥

२११—गुञ्जरीरागे

कतए गुजा कतए फूल
कतए गुजा रतन-तूल ॥१॥
जे पुनु जानए मरम साच
रतन तेजि न किनए काच ॥२॥ध्रुवं॥
अरे रे सुन्दर उतर देह
कञान कञान गुण परेषि लेह ॥३॥
अनेके दिवसे कएल मान
मधु छाड़ि आन न मागए दान ॥४॥
ऐसन मुगुध थीक मुरारी
गवउ भषए अमिञा छाडि ॥५॥
भनइ विद्यापतीत्यादि ॥

२१२—वरलीरागे

जखने जाइअ सयन—पासे
मुख परेखए दरसि हासे ॥१॥
तखने उपजू अहेन भाने
जगत भरल कुसुम-वाने ॥२॥ध्रुवं॥

१—हेरी। २—नीवी।

[210]

He looked at me again and again and smiled: what could I say on account of bashfulness at the time when it was evening ? I

With a strong inclination for sexual intercourse he removed off my upper garment, my breasts got exposed and my body began to tremble II.

O friend, what shall I now say ? I feel ashamed in telling you that a cowherd knows just to test the [merits of] a cow—this is the only art that he cultivates. III.

The knot in the lower garment, had become loose; the cloth had dropped down; seeing even these he did not come near I√.

What more shall I say about the love talks ? It was like collyrium washed in milk V.

Holding my hands, when he was talking to me, o friend, he began to call the cowherds as well as the cowherdesses. VI.

You do not know the ways of love: on account of great penance a meritorious girl obtains a meritorious lover. VII.

Now, what do you tell me about his ways ? Having tested him over a touch-stone, I have come to know fully of him VIII.

Vidyāpati says etc.

[211]

Great is the difference between a *guñjā* fruit and a flower, but it is tragic that it is a *guñjā* wherewith jewels are weighed I

He who knows the real quality [of a thing], never purchases a piece of glass, having rejected a jewel. II.

O handsome fellow, just answer, what are the qualities after testing which you accept a thing III.

After a long time I feigned anger, but he would not demand any gift other than honey IV.

So simple is *Murāri* that he refuses to be delighted with nector, but devours cow-duug. V. *Vidyāpati* says etc.

[212]

As soon as I go near the bed, looking smilingly, he gazes at my face. I.

Then I get the impression that the earth has become full of Cupids. II.

की सखि कहब केलि-विलासे
निञ अनाइति पिआ-हुलासे ॥३॥
नीवि विघटए गहए हारे
सीमा लाघए मन-विकारे ॥४॥
सिनेह जाल वढावए जीवे
सङ्गहि सुधा अधर पीवे ॥५॥
हरषि हृदय गहए चीरे
परसे अवस कर सरीरे ॥६॥
तखने उपजु अइसन साधे
न दिअ समत न दिअ वाधे ॥७॥
भने विद्यापति ओहे सञानी
अमिञ मिझल नागरि वानी ॥८॥

२१३-वरलीरागे

जौवन चाहि रूप नहि ऊन धनि तुअ विषय देखिअ सबे गून ॥१॥
. . . एके प(ए) भेल विधाता भोर सम कए सामि न सिरिजल तोर॥
कि कहब सुन्दरि कहइते लाज से कहले पुनु तोह हो काज ॥३॥
मन्दाहु काज उकुति भल भेलि ते मञो किछु अनुमति तोहि देलि॥४॥
[1]जञो तोहे बोलह करञो इथि अङ्ग चोरी-पेम चारि गुण रङ्ग॥५॥
दुर कर अगे सखि अइसन वानि अमिञ खोअउविसि साङ्करे सानि॥६॥
छेलक उकुति कहइते नहि ओर अथरक गरुअ वचनकेँ थोळ ॥७॥
जीवन-सार जौवन जग-रङ्ग जौवन तञो जञो सुपुरुष-सङ्ग ॥८॥
सुपुरुष-पेम कबहु नहि छाड दिने दिने चान्द-कला जञो बाढ़ ॥९॥
भनइ विद्यापतीत्यादि ॥

१-जञो मञो बोलञो करह इथि अङ्ग ।

O friend, it is not possible for me to describe the delights and recreations [that we enjoy]. it so happens that I lose control over myself and my husband rejoices at this III.

He unfastens the knot of my lower garment and takes hold of the garland, the detraction of the mind then transgresses all limits. IV.

He spreads the net of love over my life and at the same time he sips the nector of my lips V.

Very much delighted at heart he takes off my cloth and with a touch he makes my body go beyond my control VI.

Then there arises the desire that I should neither express my concurrence nor obstruct him VII.

Vidyāpati says, "She is a wise girl, the talk of a girl in love tastes as if it be mixed with nector". VIII.

[213]

In you, o girl, I find all the noble qualities there is youth, and your beauty is not less attractive than that I.

But in one respect, the creator, [while ordaining you the luck], became dull he did not create for you a husband who could be your match. II.

What shall I say? O damsel, I feel delicacy in saying. but I say [this, as I think] it will just help you in attainment of the object desired by you. III

The work and words even of a bad character may prove to be noble it is why I have permitted you to say what you may like IV.

If you so advise, I may agree to your proposal [1] one enjoys four-fold delights in secret love V.

Away with such gossips, o friend, you are making me swallow nector mixed up with sugar. VI

The talk about a wise lover never comes to an end; the words are few in number but they have very deep implications VII

Life becomes fruitful only if one enjoys the delights of youth in this world and youth [is fruitful] if one has the association of a noble man VIII

A noble man never forsakes love. day by day his love grows more and more like the digit of the moon IX.

Vidyāpati says etc.

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1 I advised you to accept this, since secret love accrues much more pleasure than the open one.

२१४—वरलीरागे

अम्बरे बदन झपावहु गोरि
राज सुनइछि चान्दक चोरि ॥१॥
घरे घरे पहरी गेल अछ जाहि
अबही दूषण लागत तोहि ॥२॥ध्रुवं॥
सुन सुन सुन्दरि हित—उपदेश
सपनेहु जनु हो विपद-कलेश ॥३॥
हास-सुधारस न कर उजोर
धनिके वनिके धन बोलब मोर ॥४॥
अधर-समीप दसन कर जोति
सिन्दुर-सीम वैसाउलि मोति ॥५॥
भनइ विद्यापतीत्यादि ॥

२१५—वरलीरागे

कतन दिवस लए अछल मनोरथ
हरिसङ्गो लाओब नेहा ॥१॥
से सबे सुफल भेल विहि अभिमत (भेल)
सहजहि आएल मोर गेहा ॥२।
सखि हे जनम कृतारथ भेला । ३॥
वदन निहारि अधर रस पिउलन्हि
हरि परिम्भण देला ॥४॥
पीन पयोधर दरसि परसलन्हि
निवि-बन्ध फोएलन्हि पाणी ॥५॥
तखने उपजु रस भेलिहु परवस
बोललन्हि सुललित वानी ॥६॥
भनइ विद्यापतीत्यादि ॥

[214]

O bright girl, please cover your face with a piece of cloth they report theft of the moon in the kingdom. I.

The watchman has carried a house to house search and then he has gone away· now you will be accused for the offence II.

Hear, o beautiful girl, the wholesome advice in order that you may not, even in dream, have any misfortune or trouble III.

You should not let the nector of your smile shine forth outside [even for a moment. if you will do it some] wealthy trader, [when he notices this], will claim your face as his property IV

On the skirts of your lips, the teeth are shining, they look like pearls set in vermilion V.

Vidyāpati says etc.

[215]

For what a long period of time had I been longing with the idea that I would contact love with *Hari* ? I,

All that has now become fruitful, the creator has become favourably inclined, [it was because of this that] *Hari* came into my house of his own accord II

O friend, I attained the goal of my life III.

He looked at my face and sucked the juice of the lips; *Hari* gave me a close embrace. IV

He saw my well grown breasts and touched them: he loosed the knot of my lower garment with his own hands V.

I was thrown into ecstasy of supreme delight when I lost control over myself and he uttered sweet words. VI

Vidyāpati says. etc.

२१६—वरलीरागे

वचनक वचने दन्द पए वाढल
........धरि गेला ॥१॥
अबला गोप कञो ने की बोलब
झीसी कादव भेला ॥२॥ध्रुवं॥
नरि-पुरुष हठसिल दिने [1]दिने ॥३॥
(पुरुव) पेम आबे तन्हि विसरल
विनु [2]वाहले पहु खीन ॥४॥
कत बोलब, कत मञो जे [3]सिषाउलि
कत [4]पळलाहु मञो पाओ ॥५॥
दबा नाङ्क कञो ने सरिआओब
तेउ विन मील कराओ ॥६॥
भनइ विद्यापतीत्यादि ॥

२१७—वरलीरागे

सौरभ—लोभे भमर भमि आएल
पुरुव—पेम—विसवासेँ ॥१॥
बहुत कुसुम मधु-पान-पिआसल
जाएत तुअओ पासे ॥२॥ध्रुव॥
मालति करिअ हृदय-परगासे ॥३॥
कत दिन भमरे पराभव पाओब
भल नहि अधिक उदासे ॥४॥
कञो नक अभिमत के नहि राखए
जीवओ दए जग हेरि ॥५॥
की करब तेँ धन [5]अध जीवने
जे नहि विलसए बेरि ॥६॥
सबहि कुसुम मधु-पान भमर कर
सुकवि विद्यापति भाने ॥७॥

१—दिन दिन। २—बाँधले। ३—सिखाओल। ४—पळलिहु। ५—अरु।

२१८–वरलीरागे

काजरे राँङ्गलि मञो जनि राति
अइसना बाहर होइते साति ॥१॥
तलितहु [1]तेजलि मित [2]अन्धकाल
आसा-सशय परु अभिसार ॥२॥ध्रुवं॥
भल न कएल मञो देल विसवास
निकट जोएन-सत कान्ह क वास ॥३॥
जलद-भुअङ्गम दुहु भेल सङ्ग
निचल निशाचर कर रस-भङ्ग ॥४॥
मन अवगाहए मनमथ–रोस
जिवञो देले नहि होए भरोस ॥५॥
अगमन-गमन बुझए मतिमान
विद्यापति कवि एह रस रस जान ॥६॥

२१९–वरलीरागे

अघट–घट घटावए चाहसि वचन बोलसि हसी ॥१॥
आनहि आनहि पेम–वचना तञो सखि [3]वसन-वसी ॥२॥ध्रुवं॥
सुन्दर देहा, विजुरी–रेहा, गगन–मण्डल सोभे ॥३॥
जतने रतन जे नहि पाबिअ तँ कके करिअ लोभे ॥४॥
सुन्दरि तोके बोलञो पुनु–पुनु वेरा एक परिहासे ॥
मञो खेँओल ओ बोल बोलह जनू ॥६॥
कथा अमी कथा तुमी पार ओआरि वासा ॥७॥
जे निरवाह करए नहि पारिअ ता कके दीअए आसा ॥८॥
कामनि–कुलक–धरम निञाञो कैसेँ अगिरति पास ॥९॥
सुरत–सुख निमेष–वेरा जाव–जीव उपहास ॥१०॥

भने विद्यापतीत्यादि ॥

१–तेजल। २–अन्धकार। ३–वचन रसी।

[218]

It seems as if the night is enveloped in collyrium I fear even in going out in such a [terrible] weather. I

Even the lightening has deserted its friend, the dark: the hope of meeting my sweet-heart has become doubtful II

I did not do well that I made him believe [that I would go to him] the residence of *Krsna* appears to be nearly one hundred *yojanas* off III.

The cloud and the snake, both are accompanying me: the motionless night-rangers are upsetting the plan [of my meeting him and becoming joyous] IV

My mind is plunged in the wrath of Cupid: I have no hope of relief even at the cost of life. V

A wise man takes into consideration, the possibilities and the impossibilities-the poet *Vidyāpati* knows even this VI

[219]

Your desire is that some such thing should take place as does not happen in ordinary course, and you talk with a smile I

You remain at your residence and bring in again and again love talks, o friend. II

His brilliant beautiful body looks like a flash of lightening in the atmospheric region. III

Why should one become greedy of a jewel that he cannot obtain even with his best efforts ? IV.

O good girl, I tell you again and again that one should crack jokes only occasionally V.

I have excused you [so many times] so now please do not talk about that any more VI

Where am I, where are you ? [Great is the disparity between the two]. his residence is far off. VII.

Why should you give hopes for a thing that you cannot procure. VIII

I am a girl of a noble family; I have certain duties to perform· how will such a girl agree to be near [another man] ? IX.

The pleasure of dalliance lasts for a moment, but the calumny lasts life-long.

Vidyāpati says etc.

२२०—वरलीरागे

माधवे आए कवाळ उवेळलि जाहि मन्दिर छलि राधा ॥१॥
आलस कोपे आडहसि हेरलन्हि चान्द उगल जनि आधा ॥२॥ध्रुवं॥
माधव विलखि वचन बोल राही ॥३॥
जौवन—रूप—कला—गुण—आगरि के नागरि हम चाही ॥४॥
माथुर—नगर विलम्ब हम लागल कके न पठओलह दूती ॥५॥
जन दुइ—चारि वनिक हम भेटल तठमाहु रहलाहु सूती ॥६॥
तुम चञ्चल चित थपना नहि थिर महिमा बार न धीरे ॥७॥
कुटिल कटाख मन्द हयि हेरलन्हि भितरहु श्याम सरीरे ॥८॥
भनइ विद्यापतीत्यादि ॥

२२१—वरलीरागे

सुनि सिरिखँड-तरु ते मञो गमन करु
तेजत विरह—कलापे ॥१॥
आरति अएलाहु मञो कुभिलएलाहु
के जान पुरुब कञोन पापे ॥२॥ध्रुवं॥
माधव तुअ मुख—दरसन लागी ॥३॥
वेरि वेरि आबञो उतर न पाबञो
भेलाहु विरह-रस भागी ॥४॥
जतहि तेजल गेह सुमरि तोहर नेह
गुरु—जने [1]जानब तावे ॥५॥
एतए निठुर हरि जाएब कमने [2]परि
ततहु अनादर आवे ॥६॥
भनइ विद्यापतीत्यादि ॥

१—जानल G. M. २—The N Ms has पूरि ।

[220]

Having come, *Mādhava* opened the door of the room in which *Rādhā* was resting I

In her anger on account of drowsiness, she looked with a suppressed smile at [him; her face] looked as if a half of the moon had risen [above in the sky]. II.

Rādha began to bewail and speak to *Mādhava* III.

Who, in youth, beauty, accomplishment or in any other quality, is superior to me ? Who is the girl who is more accomplished than myself ? IV

"I delayed at *Mathurā*". Then why did you not send a messenger ? V.

"There I met some traders and fell asleep" VI

"Your mind is fickle: it is not steady: you do not assume gravity" VII

She cast her side-glances and with a little smile [she said] your body is black even within. VIII.

Vidyāpati says etc.

[221]

I had heard that you were like a sandal tree: hence I came near you with the hope that I shall be relieved of my grief. I.

I came on account of the agonies I was suffering; I got distressed· I do not know the sin of previous [life] to which it is due. II.

O *Mādhava*, with a desire to see your face, I come here again and again but get no reply besides I have to suffer the agonies of bereavement. III-IV.

The moment I left my house recollecting your affection for me, the superiors came to know of it V

Here too, *Hari* is unkind: how shall I return back ? Now even there at home I shall be insulted. VI

Vidyāpati says etc.

२२२–वरलीरागे

गुञ्ज आनि मुकुता हमे गाथल बझलि तुअ परिपाटी ॥१॥
कञ्चन ताहि अधिक कए कहलह काचहु तह [1]भेल घाटी ॥२॥ध्रुवं॥
दूती अइसन तोहर वेवहारे ॥३॥
नगर सगर भमि जोहल नागर भेटल निछछ गमारे ॥४॥
बड सुपुरुष बोलि मिनेह वढाओल दिने दिने होइति बडाई ॥५॥
तेलो–वलद थान भल देषिअ पालव नहि उजिआई ॥६॥
सब गुण आगर सब तहु सूनिञा ते मञो लाओल नेहे ॥७॥
फल–कारणे तरु अवलम्बल छाहरि भेल सन्देहे ॥८॥
भनइ विद्यापतीत्यादि ॥

२२३–वरलीरागे

प्रथमहि कतन जतन उपजओलह
ते आनलि पर–रामा ॥१॥
बोललह आन आन परिणति भेलि
आबे परजन्तक ठामा ॥२॥ध्रुव॥
माधव आबे बुझलि तुअ रीती ॥३॥
ञो वेरि बले चेतन भेलिहु
पुनु न करब पततीती ॥४॥
बाट हेरि वर–नागरि रहलि
सून [2]सङ्केत निसि जागी ॥५॥
जे नहि फले निरवाहए पारिअ
सेहे करिअ कालागी ॥६॥
भनइ विद्यापतीत्यादि ॥

१–भेलि। २–सँकेत।

[222]

Having collected *guñjās*, with them, you have strung me, a pearl, so I have known your ways I

You described to me that it [he] was more valuable than gold, but he has proved inferior even to a piece of glass II

O confidante, such is your conduct III

I searched for a lover in the whole of the town, but I obtained one who is a thoroughly bred rustic. IV

I had thought that he was a very noble man, hence I caused my love [with him] to grow [with the hope] that in course of time it would become a great thing V

A bull belonging to an oilman looks nice in his stable, but he is not very serviceable in pulling a yoke VI

From everybody I had heard that he was a repository of all good qualities, hence I began to love him. VII

For the sake of fruits I took resort under the tree, but now even its shade has become doubtful VIII

Vidyāpati says etc

[223]

First, you made so much of efforts that I brought the wife of another person to you I

You spoke one thing, but the consequences have been just the opposite thereof. now the matter has reached the stage of culmination. II.

O *Mādhava*, now I have known about your behaviour III

This time I have grown wiser rather ingeniously: I shall no more believe you IV.

The good girl remained awaiting you at night she remained awake in the lonely house V

The effort that you can not sustain till the end, why should you undertake that at all ? VI

Vidyāpati says etc.

२२४—वरलीरागे

करतल लीन दीन मुख-चन्द
किसलय मिलु अभिनव अरविन्द ॥१॥
अह—र्निसि नयने गलए जल—धार
खञ्जने गिलि उगिलल मोतिम-हार ॥२॥ध्रुवं॥
कि करति ससि-मुखि कि पुछसि आन
विनु अपराधे विमुख भेल कान्ह ॥३॥
विरहे विखिन तनु भेल हरास
कुसुम सुखाए रहल अछ वास ॥४॥
झखइते संसय पड़ल परान
अबहु न उपसम कर पचवान ॥५॥
विद्यापति भन (कवि) कण्ठहार
विरह–पयोनिधि [1]होएब पार ॥६॥

२२५—वरलीरागे

हरि-रिपु-रिपु-सुअ-अरि-बल-भूषण तसु भोअण अछ ठामा ॥१॥
पञ्च-वदन-अरि-वाहन-रिपु [2]सुत-सुत-अरि पए ले नामा ॥२॥ध्रुवं॥
माधव कत परबोधबि रामा ॥३॥
सुरभि-तनय-पति-सिरोमणि-दूषण रहत जनम धरि ठामा ॥४॥
खचर—चरन—नयनानल पैसति राधवि कत दिन आसे ॥५॥
कि हर—वान—वेद गुणि खाइति जदि न आओब तोहे पासे ॥६॥
[3]रवि—सुअ—तनय दैए परबोधलि बाढति कओन बड़ाई ॥७॥
अम्बर सेष लेख दए आसिष विहि हलु झगल छड़ाई ॥८॥

विद्यापतीत्यादि ॥

१—होअ धरैज । २—The NMs. has तसु तसु । ३—सुर-तनया-सुत दए ।

[224]

The unhappy moon [of her face] is sunk deep in her palm: it seems as if a lotus has grown new sprouts I.

Day and night her eyes shower streams of water; it seems as if *khañjana* birds, having swallowed garlands of pearls, are now vomiting them II

What would the lotus-faced girl do now ? What else do you enquire about ? Though she is without fault, *Kṛṣṇa* has become indifferent III

Her body emaciated on account of bereavement, has become thin: now it is like a flower that has become dry but whose fragrance is still fresh IV

As she is continuously bewailing, we have grave doubts about her remaining alive: [but the tragedy is that] even now Cupid does not desist [from troubling her] V

Vidyāpati says etc

[225]

The food of the ornament of the strength of the enemy of the son of the enemy of the enemy of *Hari* is there in its place. I.

She is muttering the name of the enemy of son of the conveyance of the enemy of the five-faced god II.

O *Mādhava*, how much can I console the young girl ? III.

The spot on the jewel of the crest of the master of the son of the cow will continue to be there for the whole of her life. IV.

She will jump into the fire of the eyes of the feet of the god who moves in the sky in case you will not go to her. V.

I have consoled her by offering the son of the offspring of the sun: I do not know what greatness will accrue to you [by neglecting her in this manner] VI.

The creator got their quarrel compromised by blessing her with the limit of calculation of the sky VII

Vidyāpati says etc.

२२६—वरलीरागे

गगन तीन हे तिलक-अरि-[१]जुवनी तसु सम नागर वानी ॥१॥
सिन्धु-वन्धु-अरि-वाहन-[२]गन सवि हरि हरि सुमर गोआली ॥२॥ध्रुवं॥
माधव निरमति भुजगि मरवाई ॥३॥
अब्ज—बन्ध—तनया—सहोदर तसु पुर देति वसाई ॥४॥
अथे तनं जदिनी वन्धु नहि दे(अ) हरि तह धरणि लोटाई ॥५॥
हरि—आरूढि सेहओ न परमए दाहिन हरि न सोहाई ॥६॥
हरि-निधि अवनत आओर कहत्ति कत चारि दुआर रच राही ॥७॥
तीनि दोस अपने तोहे कएलह चारिम भेल उपाई ॥८॥
भनइ विद्यापतीत्यादि ॥

२२७—वरलीरागे

दखिन पवन वह मदन धनषि गह [३]तेजल सखी-जन मेळी ॥१॥
हरि-रिपु-रिपु-सुत-सुत[४]-तनय-रिपु कए रहु ताहेरि सेरी ॥२॥ध्रुवं॥
माधव तुअ विनु धनि [५]बाहु खिनी ॥३॥
वचन न धर मन बहुत खेद कर अदबुद ताहेरि कहिनी ॥४॥
मलयानिल हार तसु पीबए मनमथ ताहि डराई ॥५॥
आतुर भइए जत [६]भरहि निवारब तुअ विनु विरह न जाई ॥६॥
भनइ विद्यापतीत्यादि ॥

२२८—वरलीरागे

त्रिवलि तरङ्गिणि पुर दुग्गम जनि
मनमथे पत्र पठाउ ॥१॥
जौवन—दल—पति—समए तोहर
रति—पति दूत पठाऊ ॥२॥ध्रुवं॥

१—गगन तिलक हे तसुअरि-जुवती । २—गनिसव or गनि सरि । ३—तेजलि । ४—The Ms. has तसु-तसु । ५—बहुखिनी । ६—भयहि ।

[226]

The voice of the lady is like the wife of the enemy of the sandal-mark of the *tila* of the sky I.

The cowherdess, having repeatedly muttered the name of the coveyance of the enemy of the friend of the ocean, remembers *Harī* again and again. O *Mādhava*..... II-III.

She will get the city of the brother of the daughter of the friend of the lotus inhabitated. IV.

On account of . .. she rolls on the ground Having mounted *Hari*, she does not touch even that, the southern breeze, she does not like. V-VI.

She is preserving the treasure of *Hari*. How much more will she say? *Rādhā* is constructing the four gates. You yourself committed three blunders, the fourth one has become the remedy. VII-VIII.

Vidyāpati says etc.

[227]

The southern breeze is blowing: Cupid is holding his bow she has now given up meeting her friends. I.

She continues to take shelter under the enemy of the son of the son of the enemy of the enemy of *Hari* II.

O *Mādhava*, on account of separation from you the girl has become very much emaciated. III.

She does not listen to our talks and feels greatly agitated in mind, her story is peculiar IV.

Her garland has drunk up the breeze of the *Malaya* mountain; seeing this Cupid gets terrified. V.

With whatever amount of efforts we may try in anxiety to relieve her of the burden [of grief] without you her malady will not be cured. VI.

Vidyāpati says etc.

[228]

Finding it difficult to reach upto her naval region on account of the barriers caused by the river-like wrinkles numbering three that are there, Cupid has addressed a letter to her. I.

Then youth, the commander of your forces, has sent the husband of *Rati* as his envoy to her. II.

माधव आबे साजिअ दहु बाला ॥३॥
तसु सैसवे तोहे जे सन्तापलि
से सरिआउति बाला ॥४।
कुण्डल-चक्र-तिलक अङ्कुस कए
चन्दन-कवच अभिरामा ॥५॥
नयन कटाख बान गुन धनु दए
साजि रहलि अछि रामा ॥६॥
सुन्दर साजि खेत चलि आइलि
विद्यापति कवि भाने ॥७॥

२२९—वरलीरागे

सहजहि तनु खिनि, माझ वेनि सनि, सिरिसि कुसुम सम-काया ॥१॥
तोहे मधु-रिपु पति, कैसे धरति रति, अपुरुब मनमथ-माया ॥२॥ध्रुव
माधव परिहर दृढ परिरम्भा ॥३॥
भागि जाएत मन, (अफल), जीव सन मदन-विटपि आरम्भा ॥४॥
सैसव अछल, से डरे पलाएल, जोवन नूतन वासो ॥५॥
कामिनि कोमल, पाँहोन पचसर, भए जनु जाह उदासी ॥६॥
तोहर चतुरपन, जखने धरति मन, रस बूझति अवसेखी ॥७॥
एखने अलप-बुधि, न बुझ अधिक [1]सुधि, कलि करब जिव राखी ॥८॥
तोहे जे नागर-मनि, आओनि जोव सनि, कोमल काच सरीरा ॥९॥
ते परि करब केलि, जे पुनु होअ मेलि, मूल राख वनिजारा ॥१०॥
हमरि अइसनि मति, मन दए सुन, दूति, दुर कर सबे अनुतापे ॥११॥
जओ अति कोमल, तेओ न ढारे पल, कबहु भमर-भरे कापे ॥१२॥
भनइ विद्यापतीत्यादि ।

१–It may also be read as अधि ।

O *Mādhava*, now, please, let the young girl harness herself. III.

During the period of her adolescence whatever ravages you had wrought on her person, all that she has well recovered now. IV.

She has put on rings over her ears, has printed a wheel and a goad with sandal paste over her forehead and has covered her body with a coat of mail of unguent. V.

The girl is setting the arrow of the side-glances of her eyes to the bow-string of her eye-brows VI

Having thus properly dressed herself, the beautiful girl has arrived in the field of battle—the poet *Vidyāpati* says.

[229]

Her body is thin by nature; it seems to be divided into two in the middle her physique is delicate like the flower of *sirīṣa.* I

O enemy of *Madhu*, you are her husband. How will she be able to hold dalliance? The ways of Cupid are extraordinary II

O *Mādhava*, please avoid hard embrace. [I fear], like a living being the root of the tree of Cupid will flee away from her mind III-IV.

There was the childhood: it has fled away on account of fear. youth is the new occupant in her The [body of the] girl is delicate Cupid is a stranger to her, so please do not become indifferent V-VI.

The moment she will come to know of your wisdom, she will become fully conversant in love affairs VII.

At present she has little knowledge: she is simple-minded and does not understand much, so you should enjoy her company sparing her life. VIII

You are the jewel of lovers· her body, like her age, is unripe and tender. IX

You will please enjoy dalliance with her in such a way that you may have her union again. a trader always keeps his capital intact. X.

Listen to it attentively, such in my advice, o confidante, please away with all fears. XI.

Even though a reed may be very delicate, it does not break under the weight of a bee. XII. *Vidyāpati* says etc.

२३०—वरलीरागे

हरि विसरल बाहर मेह वसुह मिलल सुन्दर देह ॥१॥
साने कोने आवे बुझए बोल मदने पाओल अपन तोल ॥२॥ध्रुव॥
कि सखि कहब कहैते धाष खखन्दे जओरा कतए गाख ॥३॥
अपथ पथ परिचय भेल जनम आँतर बेडा देल ॥४॥
गमने कैतवे करसि ओज परेओ परक करए षोज ॥५॥
ओछेओ जाति जोलहा जेओ ओल धरि नहि बुनए सेओ ॥६॥
देखल सुनल कहब (कि) तोहि पुनु कि बोलि पठाउति मोहि ॥७॥
सङ्गहि गमन सरस रस भान इ रस रूप नराएण जान ॥८॥

२३१—वरलीरागे

कुल-कामिनि भए कुलटा भेलिहु
किछु नहि गुनले आगु ॥१॥
सबे परिहरि तुअ आधीनि भेलिहु
आबे तुअ आइति लागु ॥२॥ध्रुव॥
माधव जनु होअ पेम पुराने ॥३॥
नव अनुराग, ओल धरि राखब,
जे न विघट मोर माने ॥४॥
सुमुखि—वचन सुनि, माधवे मने गुनि,
अङ्गिरल कए अपराधे ॥५॥
सुपुरुष सञो [1]नेह, विद्यापति कह,
ओल धरि हो निरवाहे ॥६॥

१—नह ।

[230]

O *Hari*, when you went outside, you forgot about your house But here in the meantime she has the wealth of beauty added to her excellent body

She now understands minutely [every] talk· Cupid has found in her his match. II

What shall I say ? O friend, I feel delicacy in saying. Where has a poor man been found to have his collections kept intact ? III.

While I was going along a bad path I picked up his acquaintance now the boat meant for my rescue has been taken beyond the reach of my life IV

You avoid going to her wittingly. even a disinterested person thinks about strangers. V.

Even weavers, who as a class are indigent, do not weave up to the last extremity VI.

You have seen her and have heard [from me] about her What can I say now ? What else will she have to depute me to come and speak to you again ? VII.

The *Sarasa* poet advises [*Kṛṣna*] to go to the girl in the company of the confidante. *Rūpanārāyana* knows this sentiment. IX.

[231]

Though I was born as a girl in a noble family I have now become a public woman. then I did not think at all about the consequence [of the step taken by me]. I.

Having deserted everybody and given up everything I have now subordinated myself to you. II,

O *Mādhava*, let not our love grow old. III.

You should retain this love fresh upto the end so that my prestige may not diminish. IV.

Mādhava, when he heard the words of the beautiful-faced girl, considered [what the girl had said] in his mind and confessed his guilt. V.

Love with a good man, *Vidyāpati* says, is maintained upto the last moment. VI.

२३२—वरलीरागे

की कान्हु निरेषह भौंह-विभङ्ग
धनु मोहि सोपि गेल अपन अनङ्ग ॥१॥
कञ्चने कामे गढल कुच-कुम्भ
भगइते [1]मलब देइते परिरम्भ ॥२॥ध्रुवं॥
चतुर सखी-जन लावथि नेह
आसे पसाहि वाङ्क शसि-रेह ॥३॥
राहु-तरास चान्द सञो आनि
अधर-सुधा मनमथे धरु जानि ॥४॥
जिव जञो राखञो रहञो अगोरि
पिबि जनु हलह लागति मोरि चोरि ॥५॥
कैतव करथि कलामति नारि
गुन-गाहक पहु बुझथि विचारि ॥६॥
भनइ विद्यापतीत्यादि ॥

२३३—ललितरागे

प्रथमहि गिरि-सम गौरव [2]भेल हृदयहु हार आन्तर नहि देल ॥१॥
सुपुरुष-वचन कएल अवधान भल-मन्द बुझब दुअओ अवसान ॥२॥
चल चल माधव भलि (नहि) तुअ रीति पिसुन-वचने परिहरलि पिरीति
परक वचने पहु आपल कान तहिखने जानल समय समान ॥४॥
आबे अपदहु हरि तेज (ह) अनुरोध काहुक जनु हो विहिक विरोध ॥
न भेले रङ्ग रभरा दुर गेल इथि हम खेद एकओ नहि भेल ॥६॥
एके पए खेद जे मन्दा समाज भलेहु तेजल आबे आषिक लाज ॥७॥
भनइ विद्यापति हरि-पने लाज काहुका जनु हो मन्दा समाज ॥८॥

१—मलइते भँगव। २—गेल। ३—नहि ई रीति।

[232]

O *Kṛṣna*, what are you gazing at the curves of my eye-brows ? Cupid has surrendered to me his bow and gone away I

Cupid has made the jar of my breasts with gold the moment you will embrace [me] and rub them they will break II.

My wise friends get themselves involved in love just by wistfully decorating [their lips] resembling the curved digit of the moon. III

For fear of *Rāhu*, Cupid brought nector from the moon and has put it under my lips. IV.

I guard it like life itself, so do not drink it. [it is feared] I may be charged with theft. V.

The girl who knows the art [of love] is indulging in fraud. the master, who appreciates merits, understands this after taking it into consideration. VI.

Vidyāpati says etc

[233]

First of all, my pride that was as firm as a mountain disappeared: he would not permit even the barrier of a garland to intervene between our hearts. I

I have listened to the words of the noble man. whether it has been a good or bad action will be determined by its consequence. II

Off you go, O *Mādhava*, your ways are [not] nice. you have given up love on the advice of some wicked persons III.

The moment my lord lent his ears to the sayings of others I realized that my luck had become adverse. IV.

O *Hari*, now even without reason you dishonour my request: I wish, let none [be so unlucky] as to suffer divine opposition. V.

I did not have any enjoyment; pleasure has vanished away. my repentance is that I did not have either of this VI

The only agony I suffer is that the society is bad· even those who are noble have now forsaken the modesty of sight. VII

Vidyāpati says', *Hari* is ashamed at heart. let no body have a bad company". VIII.

२३४—ललितरागे

रयनि समापलि फुलल सरोज
भमि भमि भमरी भमरा षोज ॥१॥
दीप मन्द-रुचि अम्बर रात
जुगुतहि जानल भए गेल परात ॥२॥ध्रुव॥
अबहु तेजह पहु मोहि न सोहाए
पुनु दरसन होत मोहि मदन दोहाए ॥३॥
नागर राख नारि-मन-रङ्ग
हठ कएले पहु हो रस-भङ्ग ॥४॥
तत करिअए जत फाबए चोरि
[१]परसन रस लए न रहिअ अगोरि ॥५॥
भनइ विद्यापतीत्यादि ॥

२३५—ललितरागे

अधर मगइते अञोध कर माथ सहए न पार पयोधर हाथ ॥१॥
विघटलि नीवी करे धर जान्ति अङ्कुरल मदन धरए कत भान्ति ॥२॥
कोमल कामिनि नागर नाह कञोने परि होएत केलि निरवाह ॥३॥
कुच कोरक तरे कर (ग) हि लेल काच वदर अरुण रुचि भेल ॥४॥
[२] . . . . ॥५॥
लावए चाहिअ नखर विशेष भौह न आटए चान्दक रेष ॥६॥
तुअ [३]मुख सो लोभे रहु हेरि चान्द झपाव वसन कत वेरि ॥७॥
भनइ विद्यापतीत्यादि ।

२—गेल । १—परसुन = प्रसून ।

२. Space is left in the NMs. ३—तसु ।

[234]

The night is over and the lotus has blossomed: roaming, the queen bee is searching for her [male] bee. I.

The brilliance of the lamp has become dim and the sky has become red: thus just by inference we have come to know of the advent of the dawn. II.

O master, please leave me even now, [now I no more] like [our being together]. in case Cupid continues to be favourable we shall have further meetings III

A lover honours the wishes of his beloved, if he is obstinate, O master, love is breached IV

One should commit only so much of theft as may be tolerated: after you have had your delight you should not remain watching a flower. V.

Vidyāpati says etc.

[235]

On being asked to lend her lips she turns down her face: she cannot bear the hands over her breasts I

She holds fast with her hands the loose knot of the lower garment; the sprouted passion makes her assume so many poses II.

The girl is delicate the husband is cunning. So how will they be able to enjoy their union ? III.

She hides the buds of her breasts under the palms, so the green *badara* fruits have become red in colour. IV

I want to make the nail marks [over her breasts, but the moment I want to do it her] eye-brows become more curved than the digit of the moon. VI.

I remain looking at your [her] face wistfully. How many times do you [does she] cover the moon with cloth ? VII.

Vidyāpati says etc.

२३६—ललितरागे†

माधव मास तीथि भउ माधव
अवधि कइए पिआ गेला ॥१॥
कुच-युग-संभु परसि करे बोललन्हि
ते परतिति मोहि भेला ॥२॥ध्रुवं॥
सखि हे कतहु न देषिअ मधाई ॥३॥
काँप सरीर थीर नहि मानस
अबधि निअर भेल आई ॥४॥
चान्दन अगर मृग–मद कुङ्कम
के बोल सीतल चन्दा ॥५॥
पिआ–विसलेखे अनल जञो वरिसए
विपति चिन्हिअ भल–मन्दा ॥६॥
भनइ विद्यापति अरे रे कलामति
अवधि समापल [1]आजी ॥७॥
लाख–देवि–-पति पुरिह मनोरथ
आबिह सिवसिंह राजा ॥८॥

२३७—ललितरागे

आएल वसन्त सकल वन–रञ्जक कुसुम वान सानन्दा ॥१॥
फूललि [2]मालि भूषल भमरा पिबि गेल मकरन्दा ॥२॥ध्रुवं॥
मानिनि आबे कि करिअ अवधाने ॥३॥
नहि नहि कए परिजने परिबोधहु जगुति देषञो तोरि आँने ॥४॥
विनु कारणे कुन्तल कैसे आकुल करञो जगुति किछु ओछी ॥५॥
कुमढाकेरि चोरि भलि फाउलि कान्ध न [3]आएलाह पोछी ॥६॥
भनइ विद्यापतीत्यादि ।

† The song occurs also in G. but only the 1st stanza is identical with the one given here.

१–आजा । २–मालति । ३–अएलिह ।

[236]

My husband went away having fixed as the time-limit [for his return] the eleventh day of the month of *Vaiśākha*. I

He said this while he was touching *Śiva* of the two breasts, hence I believed him II

O friend, I find *Mādhava* nowhere III

My body is trembling, the mind is not steady, today the time-limit is approaching its end IV

Who says that sandal, *aguru*, musk, *kumkuma*, and the moon feel cold ? V.

On being separated from my husband, [all of them] appear to be showering fire· it is at the time of adversity that one comes to know what is good and what is bad. VI.

Vidyāpati says "O young girl, full of qualities, the time-limit expires today· the husband of *Lākhadevī* will fulfil your desire, *Rājā Sivasimha* will come". VII-VIII.

[237]

The spring, that makes the mind of everybody pleasant, has come Cupid has become joyous. I.

The *mālatī* has blossomed, the thirsty bee has sucked away the pollens. II.

O haughty girl, why are you now becoming cautious ? III.

You want to persuade your people with your 'no', 'no' [to believe what you say] but I notice your design is quite different. IV

How without a cause have your hairs become dishevelled ? I suspect some foul game V

You have been able to conceal the theft of a pumpkin committed by you; but [the tragedy is that] you forgot to clean your shoulders VI.

Vidyāpati says etc.

२३८—नाटरागे

सपने देषल हरि उपजल रङ्गे
पुलक पुरल तनु जागु अनङ्गे ॥१॥
वदन मेराए अधर-रस लेला
निमि अवमान कान्ह कहा गेला ॥२॥ ध्रुवं॥
का लागि नीन्द भागलि विहि मोरा
न भेले सुरत-सुख लागल भोरा ॥३॥
मालति पाओल रसिक भमरा
भेल वियोग करम-दोस मोरा ॥४॥
निधने पाओल धन अनेके जनने
आँचर सञो सखि पळल रतने ॥५॥
भनइ विद्यापतीत्यादि ।

२३९—नाटरागे

रअनि काजर वम, भीम भुअङ्गम, कुलिस पलए दुरवार ॥१॥
[1]गरज तरज मन, रोसे वरिस घन, [2]संसय पलु अभिसार ॥२॥ध्रुवं॥
सजनी वचन बोलइते[3] मोहि लाज ॥३॥
[4]से जानि जे होउ, सबे वरु [5]अगिरु, साहस मन देल[6] आज ॥४॥
ठामहि रहिअ घुमि, [7]परसे चिन्हअ भुमि [8]दिग-मग उपज [9]सन्देहा ॥५॥
हरि हरि सिव सिव, ताबे जाइह जीव, जाबे न उपजु [10]सिनेहा ॥६॥
[11]चरन बेढले फनि, हितकए मानल धनि, नूपर न करत रोर ॥७॥
सुमुखि पुछञो तोहि सरूप कहसि मोहि पेम क कतएक ओर॥८॥
अपन सुहित मित देखिअ से परतख न पाइअ पेमक ओर ॥९॥
चाँद हरिन वह राहु कबल सह पेम पराभव थोर ॥१०॥
भनइ विद्यापति सुनह सुचेतनि गमन न करह विलम्बे ।
राजा सिव सिंह रूपनराएन सकल कला अविलम्बे ।

१—गरजे तरस। २—ससञो परु। ३—छइँतो। ४—जे होअए से होअओ वरु। ५—आगिकरु। ६—दए। ७—भूमि परसें। ८—दिगमगं। ९—सन्देह। १०—सिनेह। ११—The lines beginning rom चरन have been taken from R.

[238]

The moment I saw *Hari* in dream I was thrown into the ecstasy of delight; my body became full of horripilation, and passion was aroused. I.

Touching my face with his own he enjoyed the pleasure of my lips. [But I do not know] where did *Kṛṣṇa* go away towards the end of the night II

It was unfortunate that my sleep broke· consequently before I could enjoy fully the pleasures of dalliance [even in dream] it dawned II.

[The fortunate] *mālatī* has found an ardent bee; but on account of adversity of fortune I have to suffer the pangs of bereavement. IV

After great efforts I, a poor woman, got wealth, but [unfortunately] the jewel fell off the skirts of [my] cloth. V.

Vidyāpati says etc.

[239]

The night is vomiting collyrium· there are terrible snakes [crawling along the paths]: it is thundering unbearably. I.

The roarings of the cloud that is raining with great enthusiasm terrify the mind· so the prospect of my meeting my sweet-heart has fallen into doubt. II

O good lady, I feel ashamed in uttering words III.

I know the consequences of [such an action]; I have harnessed myself for all the eventualities; today I have disciplined my mind for undertaking [this sort of] adventure. IV.

Even while [moving about] I remain at one and the same spot; I identify the site with my touch: I have become uncertain about the path and the direction. V.

Hari, *Hari*, *Śiva*, *Śiva*, I shall continue to die till love is not generated. VI

Vidyāpati says etc.

२४०—विभासरागे

सूरुज सिन्दुर विन्दु, चान्दने लिहए इन्दु, तिथि कहि गेलि तिलके ।।१।।
विपरित अभिसार, अमिञ[1] गलए धार, अङ्कुस [2]कएल अलके।२।ध्रुवं
माधव भेटलि [3]पसाहन वेरी ।।३।।
आदर हरलक, पुछिओ न पुछलक चतुर सखी-जन-[4]मेली ।।४।।
केतकि दल लए, चम्पक [5]दल दए, कवरी [6]थोएलक आनी ।।५।।
[7]चन्दने कुङ्कुमे, अङ्ग-रुचि कएलक, समय निवेद [8]सयानी ।।६।।
[9]भनइ विद्यापतीत्यादि ।

२४१—विभासरागे

कामिनि वदन वेकत जनु करिहह चौदिस होएत उजोरे ।।१।।
चान्दक भरमे अमिञ लालच ञोठ कए जाएत चकोरे ।।२।। ध्रुवं।।
सुन्दरि तुरित चलहि अभिसारे ।।३।।
अबहि उगत ससि तिमिरे तेजब निसि उसरत मदन पसारे ।।४।।
मधुरे वचने भरमहु जनु बाजह सौरभे जानत आने ।।५।।
पङ्कज लोभे भमरे भमि आओब करब अधर मधु पाने ।।६।।

R. shows the following variant readings:—

१—वरिस अभिञधार। २-कएलतिके। ३—पसाहनि। ४—हेरी। ५—फुलदय। ६—फोएलक। ७—मृगमद कुंकुमें ञगरुचि तलओलक। ८—सञानी। ९—भनइ विद्यापति सुनु बर जौवति कहु निकट परमाने। राजा शिवसिंह रुपनरायन लखिमा देवि रमाने।

[240]

She drew a picture of the sun with vermilion and that of the moon with sandal paste thus she disclosed the date [of your meeting] with the figures printed over her forehead. I

[She[1], further, has indicated that] her approach would be contrary to the custom, [that is she will come to you, and you will not have go to her] this is [as agreeable] as the shower of ambrosia· [she further has dressed [the curls of her hairs] in the form of a goad [indicating that she will control Cupid]. II.

O *Mādhava*, she met me when she was decorating herself. III

She was in the company of her wise friends; so she did not even receive me with courteous words and thereby insulted me IV

She took into her hands the petals of *ketakī* and put on the petals of *campā* and prepared the braid of her hairs V.

She besmeared the paste of sandal and *kuṅkuma* over her body: thus the wise girl has indicated the time [of her meeting you. V. *Vidyāpati* says etc.

[241]

O girl, you should not let your face become visible: [the moment you do so] it will become bright in all the four directions. I.

Under the wrong impression that it is the moon, the *cakora* bird, on account of its thirst for nector, will come and violate it and then go away. II.

O beautiful girl, start at once for meeting your lover. III.

The moon will now rise, the night will cast off its darkness and the affairs of Cupid will be wound up IV.

Even unguardedly, do not utter a sweet word, [if you do it] others will recognize you on account of the fragrance [emitting from your mouth] V.

On account of their greed for lotuses, the bees will come hovering; they will suck up the honev of your lips VI.

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1 The passage may be translated also as:—[she has further indicated] by curling her hairs in the form of as goad that you will have inverse intercourse: this is a agreeable as the shower of ambrosia.

मञो रसभाविनि मधु के जामिनि आएल चाहिअ निज गेहा ॥७॥
भनइ विद्यापतीत्यादि ॥

२४२—विभासरागे

प्रथमहि कएलह हृदयक हार
बोललह तञो मोरि जिवन अधार ॥१॥
अइसनेँओ हठे विघटओलह पेम
जइसन चाँतरिआ हाथ क हेम ॥२॥ध्रुवं॥
जे धर हरि सञो सिनेह बढ़ाए
जत अनुसए तत कहहि न जाए ॥३॥
दुरजनि दूती तह ई भेल
गिरि-सम गौरव सेओ दुर गेल ॥४॥
भनइ विद्यापतीत्यादि ॥

२४३—विभासरागे

रिपु पचसर, जनि अवसर, सरासन साजे ॥१॥
हेरि सून पथ, घटी मनोरथ,
के जान कि होइति आजे ॥२॥ध्रुवं॥
निफल भेलि जुगती ॥३॥
हरि हरि हरि राति तेज
हरि पलटलि नहि दूती ॥४॥
साजि अभिसारा पडि अन्धकार(ा)
उगि जनु जा बोरा ॥५॥
आरति बेरा जञो हो मेरा
लाख कुनो सुअ थोरा ॥६॥
भनइ विद्यापतीत्यादि ॥

I am a girl, with my thought absorbed deeply in love: it is the night of the spring: [so it is proper that] I should return back to my residence. VII.

Vidyāpati says etc.

[242]

At first you treated me as if I were the garland that you wear over of your heart. you had said that your life depended upon me. I.

You have, like a *cātaṇā*[1], his gold, discarded love that was so deep just on account of your whim. II.

I am unable to describe the extent to which I set into action the different means for the development of my love with *Hari*: it is now making me become repentant. III.

All this has happened on account of the wicked confidante; my pride, that was as firm as a mountain, has also vanished away. IV.

Vidyāpati says etc.

[243]

It appears as if Cupid, the enemy, having found an opportune moment, is setting his arrow-shooter. I.

I do not see anybody [going] along the path: my desire [to meet my lover] is frustrated: nobody knows what is going to happen to me today. II.

My tricks have become ineffective. III.

O *Hari, Hari*, the moon has now begun to desert the night: [but even by now] the confidante has not returned here. IV.

I made myself ready for our union from the time it grew dark.: [I fear], now it may dawn. V.

If a girl meets [her sweetheart] at the time of dalliance even a lac-fold of pleasure of any other kind is less agreeable. VI.

Vidyāpati says etc.

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1 *cātaṇā*=a class of beggars.

२४४—विभासरागे

झाखि झाखि न खिन कर तनू
भमर न रह मालति बिनु[1] ॥१॥
ताहि तोहि रिति बाढति पुनू
टूटलि वचन बोलह जनू ॥२॥ध्रुवं॥
एहे राधे धैरज धरू
वालमु अओताह उछाह करू ॥३॥
पिसुन-वचने बाढत रोस
वारए न पारिअ दिवस दोस ॥४॥
सुजन -वचन टुट न नेहा
हाथे न मेट पखान क रेहा ॥५॥
भने विद्यापतीत्याति ॥

२४५—विभासरागे

जे छल सें नहि रहले भाव बोललि बोल पलटि नहि आव ॥१॥
रोस छडाए बढाओल हास रुसल वञ्ओसव वडे परेआस ॥२॥ध्रुवं
कञ्ओने परि हरि से बहुरत माइ हे कञ्ओने परी ॥३॥
नारि-सभाव कएल हमे मान पुरुष विचखन के नहि जान ॥४॥
आदरे मोरा हानि गए भेल वचन क दोसे पेम टूटि गेल ॥५॥
नागरे नागरि हृदयक मेलि पाचवान-वले बहुलत केलि ॥६॥
अनुनए मोरि बुझाउबि रोए वचन क कौशले की नहि होए ॥७॥
भने विद्यापतीत्यादि ॥

१—बिनू ।

[244]

Do not emaciate your body bv continuous bewailings: a bee cannot rest unless it has a *mālatī* by it I

He and you will have your love grow again; so do not utter words indicative of your indifference. II.

O *Rādhā*, have patience; your husband will come; so have courage III.

If you listen to the words of wicked persons, your irritation will increase more and more: you cannot avoid the adversity of your fortune. IV.

Love is never breached by the words of a noble person; an engraving made over a slab of stone can not be effaced with hands. V.

Vidyāpati says etc.

[245]

The feeling that each one of us had for the other is no more existent: a word that is once uttered does not return back. I.

Having forsaken anger, I increased the amount of smile: it is very difficult to appease a person who has become angry. II.

O lady, please tell me how will *Hari* return back, what is the means. III.

I pretended anger: this was natural with a woman. Who is there, who though wise, does not know about this ? IV.

Now I have suffered in honour. just on account of a verbal error our love has broken. V.

Again there will be the union of the hearts of the lover and his beloved and we shall have further enjoyments by the grace of Cupid. VI.

Weeping you you will please convey to him my humble request; what is there that is not possible to be attained with cleverness in conversation. VII.

Vidyāpati says etc.

२४६—विभासरागे

नहि किछ पुछलि रहलि धनि बैसि
लगि सञो आइलि बहारे[1] ॥१॥
परम विरुहि भए नहि—नहि—नहि कए
गेलि दुर कए मोर करे ॥२॥ध्रुवं॥
माधव कह कके रुसलि रमणी ॥३॥
कते जतने पेअसि परिबोधलि
न भेलि निअरेओ आनी ॥४॥
गोर कलेवर तसु मुख ससधर
रोसे अनरुचि भेला ॥५॥
रुप -दरसन छले जनि नव रतोपले
कामे कनक वलि देला ॥६॥
नयन-नीर-धारे जनि टूटल हारे
कुच सिलि पहरि पलला ॥७॥
कनक कलस करु मदने अमिञा भरु
अधिक कि उभरि पलला ॥८॥
भनइ विद्यापतीत्यादि ॥

२४७—विभासरागे

पहिलहि चोरि आएल पास आङ्गहि आङ्ग नुकाव तरास ॥१॥
बाहरि भेले देषिञा देह जैसन सिनी-चान्द क रेह ॥२॥ध्रुव॥
साजनि की कहब पुरुष(क)काज कौसल करइते तन्हि नहि लाज॥३॥
एहि तह पाप अधिक थिक नारि जे न गनए पर-पुरुष क गारि ॥४॥
खन एक रङ्ग(रभस)सब भान्ति[1] से से करत जकरि जे जाति॥५॥
भनइ विद्यापति न कर विराम अवसर पाए पुरत तुअ काम ॥६॥

[246]

She did not ask me anything; the lady remained sitting; she was, at first, near me, but thence she went outside. I.

She was very much annoyed and was saying "no, no", she cast aside my hands and went away. II.

O *Mādhava*, please say why has the girl become angry. III.

With too much efforts I cajoled your sweet-heart, but still I could not succeed in persuading [her] to [come to you]. IV.

Her body is bright; her face is [like] the moon; but on account of anger these have assumed different colours. V.

It seems as if Cupid, under the pretext of seeing her form, has offered her a newly blossomed red lotus of gold VI.

It seems as if her garland has broken with the force of the stream of water of her eyes-the stream that strikes over the mountain of her breasts. VII.

[It seems as if] Cupid has filled the jars of gold with nector so much so that it [nector] is now overflowing. VIII.

Vidyāpati says etc.

[247]

He came stealthily to me and at first, in fear he hid his limbs under my limbs, each to each. I.

When he came out I saw his body; it looked like the digit of the new moon. II.

O lady, what shall I say about the conduct of man. he does not even hesitate in playing tricks. III.

The women are rather still more cursed; they are the creatures who never think of the scandal resulting from association with a person other [than their husband]. IV.

Sensual delights of all the sorts are momentary: [the fact remains] that nothing shakes off its natural character. V

Vidyāpati says, "Donot stop, when time will come your desires will be fulfilled". VI

२४८—विभासरागे

साझक वेरि उगल नव शशधर भरमे विदित सवतहू ॥१॥
कुण्डल चक्र तरासे नुकाएल दुर भेल हेरथि राहू ॥२॥ध्रुवं॥
जनु बैससि रे वदना हाथ चळाई ॥३॥
तुअ मुख चङ्गिम अधिक चपल भेल कतिखन धरब लुकाई ॥४॥
रातोपल जनि कमल बैसाओल नील नलिन दल तहू ॥५॥
तिलक कुसुम तहु माझ देषि कहु भमर आवथि नहु नहू ॥६॥
पाणि-पलव-गत अधर-विम्व-रत दसन दलिम्ब विज तोरे ॥७॥
कीर दूर भेल पास न आवए भौह धनुहि के भोरे ॥८॥
भनइ विद्यापतीत्यादि ॥

२४९—विभासरागे

जकर नयन जतहि लागल
ततहि सिथिल गेला ॥१॥
तकर रूप सरूप निरूपए
काहु देखि नहि भेला ॥२॥ध्रुव॥
कमल वदन राही (रे) ॥३॥
जगत तकर पुन , सराहिअ
सुन्दरि मीलति जाही रे ॥४॥
[1]पीन पयोधर चीबुक चुम्बए
कीए पटतर देला ॥५॥
वदन-चान्द-तरासे लुकाएल
पलटि हेर चकोरा ॥६॥
भनइ विद्यापतीत्यादि ॥

१—परसि ।

[248]

Everybody has the wrong impression that the new moon has arisen in the evening. I.

For fear of the *cakra* [a circular weapon] of her ear-rings *Rāhu* is hiding himself and is gazing [at your face] from a distance II.

Please do not sit with your palms resting over your face. III.

The beauty of your face has become very much mobile; so it is not possible for for you to keep it concealed for any considerable period of time IV.

[It seems] as if [a white] lotus has been placed over lotuses and petals of a blue lotus have been set over [the white one]. V.

Seeing the flower of the *tilaka* mark within the orb there-of the bees are approaching it little by little. VI.

Your teeth appearing over the orb of your lips lying over the palms [that are as beautiful as new] leaves are looking like seeds of a pomegranate fruit. VII

Deluded at the bow of your eyebrow, a parrot [the nose] is keeping itself off and is not coming near VIII.

Vidyāpati says etc.

[249]

At whatever spot of her body the eyes of a man fall there they get stuck and become motionless. I.

In fact nobody has seen her body as a whole: so there is none who can describe it accurately. II.

Rādhā has her face resembling a lotus. III.

Admirably lucky will be the man who will obtain her as his spouse. IV.

No pleasure can compare the delights of embracing her thick breasts and kissing her chins V

It seems as if [her eyes, that are like] *cakora* birds, are gazing backwards from the place where they are hiding on account of the fear of the moon of her own face. VI.

Vidyāpati says etc.

२५०—विभासरागे

प्रथम समागम के नहि जान
सम कए तौलल पेम-परान ॥१॥
मधथहु न बुझल तुअ परिपाटी
राउल वनिक घरहि घर साटी ॥२॥
कि पुछह अगे सखि कि कहिबो आँन
बुझए न पारल हरिक गेञान ॥३॥
विकनए आनल रतन अमूल
देषितहि बनिके हराओल मूल ॥४॥
सुलभ भेल पहु न लहए हार
काच तुला दए गहए गमार ॥५॥
गुरुतर रजनी वासर छोटि
पासङ्ग दूती विषए नहि षोटि ॥६॥
कसल कसौटी न भेल मलान
विनु हुतासे भेल बारह वान ॥७॥
भनइ विद्यापति थिर रहु रानि
लाभ न घटए मूलहु हो हानि ॥८॥

२५१—विभासरागे

साझँहि निञा मकरन्द पिआए कमलिनि भमरा धएलि लुकाए ।१।
भमि भमि भमरी वालभु षोज मधु पिबि भमरा सुतल सरोज ।२।
केओ न कहए मझु बालभु बात रयणि समापलि भए गेल परात ।३।
लता-विलासिनि खण्डित भेलि जामिनि सगरि उजागरि गेलि ।४।
न (फूल) कुशेशय न उग सूरे सिनेह न जाए जीव सञो दूरे ।५।
भनइ विद्यापतीत्यादि ।

[250]

Who is there who does not know that it was my first meeting [with my sweet-heart] ? It seems as if my love and soul balanced each other I.

Even the arbitrator has not understood your manners: the rich trader has been searching for [his treasure] from house to house II

O friend, what else shall I say; except that I could not appreciate the wisdom of *Hari* III

I brought for sale the precious jewels, but as soon as the purchaser saw them he reduced their value. IV

The master did not like to accept the garland since it was declared to be easily procurable ignorant as he is, he took it to be of the value of a piece of glass. V

The nights are long and the days short: the difference in the measure of the two is the confidante: this is a matter that is not negligible. VI.

[The jewels] were rubbed on a touch-stone, and they did not fade; they assumed multi-fold brilliance even without being heated in fire VII

Vidyāpati says—O queen, remain steady; not only the rate of profit is to be reduced, but you are going to lose your capital as well VIII.

[251]

Just in the evening, the *kamalinī* suckled the he-bee its pollens and concealed it within itself. I.

The queen bee, roaming hither and thither, searches for her husband but here the he-bee, having drunk honey is sleeping inside the lotus. II

Nobody tells me anything about my husband; the night is over, it is now morning. III.

The *latā* [creeper], the girl, has had no meeting with her lover; the whole night she has remained awake. IV.

So long as the lotus does not blossom the sun does not rise; the fact is that love does not disappear even with extinction of life. V.

Vidyāpati says etc.

२५२—धनछीरागे

पाहुन आएल भवानी
बाघ-छाल बइसए दिअ आँनी ॥१॥
पसह चढल बुढ आवे
धुथुर गजा ए भोजन हुनि भावे ॥२॥ध्रुवं॥
भसम विलेपित आङ्गे
जटा वसथि सिर सुरसरि गाङ्गे ॥३॥
हाडमाल फणिमाल शोभे
डंवरु वजाव हर जुवतिक लोभे ॥४॥
विद्यापति कवि भाने
ओ नहि बुढवा जगत किसाने ॥५॥

२५३

आजे अकामिक आएल भेषधारी भीषि भुगुति लए चललि कुमारी
भीषिआ न लेइ बढावए रिसी वदन निहारए विहुसी हँसी ॥२॥
ए उमा सखि सङ्गे निकेहि अछली ओहि जोगिआ देषि मुरुछिपलली
दुर कर गुनपन अरे भेषधारी काँ डिठिअओलए राजकुमारी ॥४॥
केओ बोल देषए देहे जनु जनू काहू केओ बोल ओझा आनि चाहू
केओ बोल जोगिआहि देहे दहु आनी हुनिकि ओ भए वरु
जिवओ भवानी ॥६॥
भनइ विद्यापति अभिमत सेवा चन्दनदेवि—पति बैजल—देवा ॥७॥

[252]

O *Bhavānī*, a guest has come; please bring the hide of a tiger and offer him a seat. I.

The old man is coming on the back a bull: he likes to eat *dhuthura* and [smoke] *gāja* II.

His body is coated with ashes; the celestial river *Gaṅgā* is living in his matted hairs. III

He has garlands of bones and also garlands of snakes· they look very well; *Hara* is sounding his *damaru* because the young girl likes it. IV

Vidyāpati, the poet says,—"He is not an old fellew: he is the procreator of the universe". V.

[253]

Today all on a sudden a stranger came in disguise: the girl full of devotion came to him with an offer of alms. I.

He would not accept the alms and began to irritate her by his smiles and continued gazing at her face. II.

Just now, my friend had been all well with us here; as soon as she has seen this mendicant she has fainted and fallen down. III.

O man in disguise, please ward off your witchcraft. Why have you bewitched our princess ? IV.

Some one says, "Let nobody see [her]", others advise that a scarer of ghosts should be called for V.

Somebody says, "Bring to her none but the mendicant: let *Bhavānī* remain [alive], even by becoming his." VI.

Vidyāpati says, the service of *Baijaladeva*, the master of *candanadevī* is aggreeable to all. VII.

२५४

प्रथमहि शङ्कर सासुर गेला
बिनु परिचय उपहास पलला ॥१॥
पुछि ओ न पुछलके वैसलाह जहा
निरधान आदर के कर कहाँ ॥२॥ध्रुवं॥
हेम गिरि मडप कौतुक वासी
हेरि हसल सवे बुढ़ तपसी ॥३॥
से सुनि गौरि रहलि सिर नाए
के कहत माके तोहर जमाए ॥४॥
साप सरीर काख बोकाने
प्रकृति औषध केदहु जाने ॥५॥
भनइ विद्यापति सहज कहू
आडम्बरे आदर हो सव तहू ॥६॥

२५५

केहु देखल नगना
भिषिआ मगइते बुल आङ्गने आङ्गना ॥१॥
उगन उमत केहु देषल विधाता
गौरिक नाह अभय वर-दाता ॥२॥ध्रुवं॥
विभुति भुषण कर वीस अहारे
कण्ठ वासुकि सिर सुरसरि धारे ॥३॥
केलि-भूत-सङ्गे रहए मसाने
तैलोक इसर हर के नहि जाने ॥४॥

२५६—वसन्तरागे

मोर वउरा देखल केह कतहु जात
वसह चढल विस पान खात ॥१॥
ञाखि निरर मुह चुआइ लार
पथके चलत वौरा विसम्भार ॥२॥
बाट जाइते केहु हलब ठेलि
अब ओहि बौरे विनु मञो अकेलि ॥३॥
हाथ डवरु कर लोआ संख[1]
जोग जगुति गिम भरल माथ ॥४॥
अरगज चढाए अठहु आङ्ग
सिर सुरसरि जटा बोलइ गाङ्ग ॥५॥
विद्यापतीत्यादि ॥

२५७—वसन्तरागे

कुवलय कुमुदिनि चौदिस फूल
कैरव कोकिल दहदिस बूल ॥१॥
खने कर साद खनहि कर खेद
बैसल विषधर पढ जनि वेद ॥२॥
आएल रे वसन्त ऋतुराज
भमर विरहे चलु भमरि समाज ॥३॥
उरि उरि परेवा सबे गोपि मेलि
कान्ह पैसल वन जनि कर केलि ॥४॥
गोपी हसलि अपन मुख हेरि
चान्द पलाएल हरणिक सेरि ॥५॥
भनइ विद्यापतीत्यादि ॥

१—साथ ।

[256]

Has anybody seen my mad [husband] going anywhere seated on the back of his bull and chewing betels and swallowing poison ? I.

His eyes, fully open, remain, staring and saliva 'incessantly] drops from his mouth. Has somebody seen the instoxicated upholder of the universe going along the path ? II.

While going along the path he may be pushed aside by somebody Now in the absence of that intoxicated fellow I am left all alone. III.

He has a *damaru* in [one hand] and a goad and a conch [in the other] his neck and his head are full of charms and incantations. IV.

He has besmeared the paste of *aragajā* over all his eight limbs. Inside his matted hair lives the celestial river that is called the *Gaṅgā* V.

Vidyāpati says etc.

[257]

The blue lotuses and the lilies are blossoming in all the four directions; the *kairava* [?] and cuckoos are hovering in all the ten directions. I.

Sometimes they make noise and sometimes they cause agitation in mind: it seems as if a sitting snake be reciting the *Vedas* II.

The spring, the king of the seasons, has arrived; the swarm of queen bees, on account of separation from the he-bees, has set itself into motion. III.

The flying birds meet again and again the one or the other of the cowherdesses; it seems as if *Kṛṣṇa* has entered into a forest and is sporting. IV.

The cowherdesses saw their faces and smiled; it seemed as if the moon had fled away and taken shelter under a deer. V.

Vidyāpati says etc.

२५८–गुञ्जरीरागे

ओतएक तन्त उदन्त न जानिञ एतए अनल वम चन्दा ॥१॥
सौरभ-सार-भार अरुझाएल दुइ पङ्कज मिल मन्दा ॥२॥ ध्रुवं ॥
कोकिल काञि सन्तावह काहू ॥३॥
ताओ धरि जनु पञ्चम गावह जावे दिगन्तर नाहू ॥४॥
मदन क तन्त अन्त धरि [1]पलटए बुझिनहु होसि अञानी ॥५॥
आजुक कालि कालि नहि बूझसि जौवन-वन्ध छुट पानी ॥६॥
पिआ अनुरागी तञो अनुरागि(नि) दुहु दिस बाढ़ु दुरन्ता ॥७॥
मञो वरु दसमि दसा गए अङ्गिरल कुसले आवथु मोर कन्ता ॥८॥
पाडरि–परिमल आसा पूरथु मधुकर गावथु गीते ॥९॥
चान्द रयनि दुहु अधिक सोहाञनि मोहि पति सवे विपरीते ॥१०॥
भनइ विद्यापतीत्यादि ॥

२५९–वसन्तरागे

कतन झोरी सिन्दुरे भरलि भसमे भरु बोकान ॥१॥
वसह केसरि मजूर मुसा चारुहु पलु पलान ॥२॥ ध्रुवं ॥
डिमकि डिमकि डवरु बाजए इसर खेलए फागु ॥३॥
भसमे सिन्दुरे दुअओ खेडा एकहि दिवसे लागु ॥४॥
सझाँञो सिन्दुरे भरु सरुसिति लाछीहि भरलि गोरी ॥५॥
इसरे भसमे भरु नराएन पीत–वसन बोरी ॥६॥
एक तञो नागट अओके उमत इसर धुथुर खाए ॥७॥
अओके उमति खेडि खेलावए किछु न,बोलए जाए ॥८॥
गरुड-वाहन देव नराएन बसह चढ़ महेस ॥९॥
भने विद्यापति कौतुके गोओल सङ्गहि फीरथि देश ॥१०॥

१–पढ़ि कए।

[258]

I do not know what is happening there; but here the moon is emitting fire. I.

Attracted at each other's excellent fragrance it seems as if two drying lotuses have got united. II.

O cuckoo, why do you trouble anybody ? III.

Please do not sing in the highest pitch so long as my husband is elsewhere. IV.

The plans of Cupid continue to be effective till up to the end: even knowing this you are growing unwise. V

You do not know that tomorrow of these days is not an ordinary tomorrow; water is rushing off the embankment of my youth. VI.

You have a loving husband and you are full of love: [but here] the trouble is growing on both the sides. VII.

I shall not mind even if my love attains its tenth stage; but I wish that my husband, may he, return back safe. VIII

Let the fragrance of *pātali* flower fill the regions and let the bees sing songs IX.

The moon and the night, both are greatly charming; but for me everything is adverse *Vidyāpati* says etc.

[259]

They have filled so many bags with vermilion and so many sacks [*bokāna*] with ashes. I.

The bull, the lion, the peacock and the mouce, all the four have been harnessed. II.

The *damaru* makes the *dimiki* sound, *Śiva* is enjoying the spring festival. III

They are playing with both vermilion and ashes on one and the same day. IV.

Sandhyā has covered *Sarasvatī* and *Gaurī* has covered *Laksmī* with vermilion. V.

Śiva has besmeared with ashes *Visnu*, all his yellow clothes have become [red in] colour. VI.

Firstly he [*Śiva*] is naked, secondly he is mad, he says nothing and swallows *dhuthura*. VII

He has made others go mad and is causing them to play, it is not possible to describe such a scene VIII.

Visnu has mounted the *garuda*, and *Śiva*, his bull. IX.

Vidyāpati has sung this in curiosity both of them are journeying together [in the different countries]. X.

२६०—वसन्तरागे

तरुअर वलि धर डारे जाँति
सखि गाढ अलिङ्गन तेहि भाति ॥१॥
मञो नीन्दे निन्दारुधि करञो काह
सगरि रयनि कान्हु केलि चाह ॥२॥
मालति रस विलसए भमर जान
तेहि भाति कर अधर पान ॥३॥
कानन फुलि गेल कुन्द फूल
मालति मधु मधुकर पए [1]गून ॥४॥
परिठवइ सरस कवि कण्ठहार
मधुसूदन राधा वन विहार ॥५॥

२६१—वसन्तरागे

चल देखने जाउ ऋतु वसन्त
जहा कुन्द कुसुम कैतव हसन्त ॥१॥
जहा चन्दा निरमल भमरकार
रयनि उजागरि दिन अन्धार ॥२॥
मुगुधलि मानिनि करए मान
परिपन्तिहि पेखए पञ्चवान ॥३॥
परिठवई सरस कवि-कण्ठहार
मधुसूदन—राधा—वन—विहार । ४॥

१—भूल ।

[260]

O friend, a hard embrace is like pressing of a creeper by a big tree with its branches. I.

On account of sleep I was feeling drowsy and was complaining; but *Kṛṣna* would have his dalliance last for the whole night II.

The bee knows to enjoy the juice of *mālatī*; it sucks up its lips in a befitting manner. III.

In the forests there the *kunda* flowers have blossomed, still the bee longs for the honey of *mālatī*. IV.

The *Sarasa Kavikaṇthahāra* [thus] describes the sylvan sports of *Rādhā* and *Kṛṣna*. V.

[261]

Come, let us go to enjoy the [sight of the] spring [at the place] where the lily flowers are blossoming elegantly. I.

[At the place] where the moon looks like the bee, where it is bright at night and dark during the day. III

The young girl intoxicated with love is feigning anger, and Cupid, the enemy, is taking a note of this. III.

Sarasa Kavikanthahāra describes the sylvan delights of *Rādhā* and *Kṛṣna* in this manner V

२६२—वसन्तरागे

जाहि देस पिक मधुकर नहि गूजर कुसुमित नहि कानने ॥१॥
छव ऋतु मास भेद नहि जानए सहजहि अवल मदने ॥२॥ध्रुव॥
सखि हे से देस पिअ गेल मोरा ॥३॥
रसमति वानी जतए न जानिञ सुनिअ पेम वड थोला ॥४॥
कहलिओ कहिनी जतए न बुझए की करति अङ्गित काजे ॥५॥
कञोन परि ततहि रतल अछ बालभु निभय निगुण समाजे ॥६॥
हमे अपनाके धिक कए मानल कि कहब तन्हिकि बडाई ॥७॥
कि हमे गरुवि गमारि सब तह की रति-विरत कन्हाई ॥८॥
भनइ विद्यापतीत्यादि ॥

[262]

The country, in which there is no cuckoo, where the bees do not hum, where the forests are not full of blossoms, I.

Where the difference [in weather] during the months of the six different seasons is not known and Cupid is naturally weak, II.

O friend, my husband has gone into the country, III.

In which one does not know of love talks, where they hear little about love, IV.

At the place where one does not understand even the words that are told; how will one do a work just on receiving hint there. V.

[I do not understand] how my husband is attracted to that place fearlessly in the society of the pepole devoid of noble qualities VI.

I consider myself to be unfortunate. What shall I say about his greatness ? VII.

Am I the biggest fool of all wemen ? Or has *Kṛṣṇa* become indifferent, in the matter of dalliance ? VIII.

Vidyāpati says etc.

APPENDIX--A

The songs composed by poets other than Vidyāpati. included in the N MS.

१—मालवरागे

प्रथम तोहर पेम-गौरव गौरव वाउलि गेलि ॥१॥
अधिक आदरे लोभे लुबुधलि चुकलि ते रति खंडि ॥ ध्रुवं ॥२॥
खेमह एक अपराध माधव पलटि हेरह ताहि ॥३॥
तोह विन जञो अमृत पिबए तैओ न जीवए राहि ॥४॥
कालि परसू ई मधुर जे छलि आज से भेलि तीति ॥५॥
आनहु बोलब पुरुष निर्द्दय (हठहि) तेज पिरीति ॥६॥
वैरिहु के एक दोस मरसिअ राज पण्डित ज्ञान ॥७॥
वारि-कमला-कमल-रसिआ धन्य मालिक जान ॥८॥

२—मालवरागे

परिजन कर लए देहरी मुह दए रोअए पथ निहारि ॥१॥
केओ न कहए पुर परिहरि माधुर कञोन दिन आओत मुरारि॥२॥ध्रुवं
कहि दए समदब के सुमझाओत कठि(न) हृदय पिय तोर ॥३॥
पिआए विसरल नेह अवसन भेल देह कत कत सहव सँताप ॥४॥
कालि कालि भए मदन आगु कए आओत पाउस पाप ॥५॥
कंस नृपति भन धैरज वर कर मन पूरत सबे तुअ आस ॥६॥

३—मालवरागे

पएर पलि विनवञो साजना रे जति अनुचित पलु मोर ॥१॥
जनु विघटावहु नेहवा रे जीवन जौवन थो ॥२॥ ध्रुवं॥
पलटह गुण—निधि तोहे गुण—रसिआ जीवे करह वरु साति ॥३॥
पुछलेहु उतर न आपहो रे अइसन लागए मोहि भान ॥४॥

की तुअ मन लागला रे किए कुशल पचवान ॥५॥
काठ कठिन हिअ तोहरा रे दिनहु हृदय, नहि तोहि ॥६॥
कंस नराएन गाविहा रे निरमम का नहि मोह ॥७॥

४—मालवरागे

प्रथम वएस जत उपजल नेह एक परान (दो) एक जनि देह ॥१॥
तइसन पेम जदि विसरह मोर काठहु चाहि कठि(न) हिअ तोर ॥२॥
ए प्रभु ठाकुर न तेजह नारि तोह विनु नागर कञो ोन ओहारि ॥३॥
सुपुरुस चिन्हिअ एहे परिनाम जैसन प्रथम तैसन अवसान ॥४॥
टुटल पेम नहि लाग एक ठाम विष्णुपुरी कह बुझसि विराम ॥६॥

५—धनछीरागे

माधव ञो वेरि दुरहिं दुर सेवा ॥१॥
दिन दस धैरज कर यदुनन्दन हमे तप वरि वरु देवा ॥२॥ध्रुवं॥
करइ कुसुम वेकत मधु न रहते हठ जनु करिअ मुरारि ॥३॥
तुअ अहदाप सहए के पारत हमे कोमल-तनु नारि ॥४॥
आइति-हठ जञो करबह माधव तञो(न) आइति मोरी ॥५॥
काञ्चि वदरि उपभोगे न आओत उहे की फल पओवह तोली ॥६॥
एति खने अमिञ वचन उपभोगह आरति अनुदिने देवा ॥७॥
लखिमीनाथ भन सुन यदुनन्दन कलियुग निते मोरि सेवा ॥८॥

६—धनछीरागे

जय जय शङ्कर जय त्रिपुरारि जय अध पुरुष जय अधनारि॥१॥ध्रुवं॥
आधा धवल आध तनु गोरा आध सहज कुच आध कठोरा ॥२॥
अध हडमाला आधा मोती आध चान्दन सोभे आध विभूती ॥३॥
आध चेतनमति आधा भोरा आध पटोरे आध मुज-डोरा ॥४॥
आध जोग आध भोग विलासा आध पिनाक आध नग-फासा ॥५॥
आध चान्द आध सिन्दुर सोभा आध विरुप आध जगलोभा ॥६॥
(भने कविरतन विधाता जाने दुइ कए बाँटल एक पराने)॥७॥

७–आसावरीरागे

का लागि सिनेह बढाओल सखि अहनिसि जागि ॥१॥
भल कए कपट अओ लओलन्हि हम अबला-वध लागि ॥२॥ ध्रुवं॥
मोरे बोले बोलब सुमुखि हरि परिहरि मने लाज ॥३॥
सहजहि अथिर यौवन-धन तुहु यदि विसरए नाह ॥४॥
भेलिहु षनक कुसुम-सम जीवन गेलेहि उछाह ॥५॥
पिआ विसरन तह सवे लहु करि सिरिधर हेन भान ॥६॥
कंसनराएन नृपवर सोर(म) देवि रमान ॥७॥

८–केदरारागे

कुसुमित कानन माँजरि पासे मधुलोभे मधुकर धाओल आसे ॥१॥
सजनी हिअ मोर भूरे पिआ मोर बहु गुने रहल विदूरे ॥२॥ ध्रुवं॥
माघ-मास कोकिल रय विरल नादे मन वसि मन भर कर अवसादे॥३॥
तन्हि हम पिरिति एके पराने से आबे दोसर के राषत के ञाने॥४॥
हृदय हार राखल भोरे अइसन पिआर मोर गेल छाडि रे ॥५॥
नृपमलदेव कह सुन ॥

९–कानलरागे

पहिलहि महघि भइए देविडीठि दूती पठाउवि आडी डीठि ॥१॥
अति अरथिते किछु छाडबि लाज कौतुके कामे साहि देब काज॥ ध्रुवं॥
सुन सुन सुन्दरि रस घर गोए अरथिते अभिमत कतहु न होए॥३॥
सखिजन अनइते रहब अङ्ग मोलि पर पतिआओब विरह बोल बोलि
सिनेह लुका(ए)न करब अवधाने पहुक होएबह दोसरि पराने ॥५॥
भनइ अमृतकर भलि एहु बानी के सुनि एहु धर सुमुखि सयानी ॥

१०—कानलरागे

दहद्दिस भमि भमि लोचन आव तेसरि दोसरि कतहु न पाव ॥१॥
लगहि अछलि धनि विहि हरि लेलि तलितलता सागरिका भेलि ॥२॥
हरि—हरि विरहे छुइल वछराज वदन मलान कओन करु आज ॥
चान्दन सीतल ताहेरि काए तखने न भेलि ए हृदय मोहि लाए ॥४॥
ते अधिकाइलि मानस—आधि धक धक कर मदनानल धाधि ॥५॥
भनइ अमिआकर नागरि नाम आकवि कएलिहि सिरिजल काम ॥६॥

११—कोलाररागे

सरसिज—वन्धु—रिपु—बैरि—तनय—तह अह—निसि किछु न सोहावे॥१॥
कमला—जनक—तनय अति सितल मोहि मारि की पावे ॥२॥ध्रुव॥
विहि अवे अधिक विरोधी ॥३॥
केओ नहि तइसन गुरुजन परिजन जे पिआ दे परबोधी ॥४॥
गिरिजा—सुत—पति—भोअन—भोयन से दाहिन अति मन्दा ॥५॥
हरि—सुअ—पहु—पिअ—चोर—वाहु गनि खाएब छाडत दन्दा ॥६॥
भजहि तुरित धनि नृपति शिरोमनि जे पर वेदन जाने ॥७॥

१२—कोलाररागे

एकसर अथिकहु राजकुमार अमोल जुवतिहि अछए अपार ॥१॥
मति भरभलि थिक ओल इआर जागि पहर के करत विआर ॥२॥
कइइ सनान सुमुखि घर आव पथिक बैसल पथ कर परथाव ॥३॥
विधि हरि लेलि मोरि पेअसि नारि सहइ न पालिअ मदनक धालि ॥
कओन सङ्गे वैसि खेपव कओने भाति लगहिक दोसर नहि
देखिअ राति ॥५॥
पहिआ नागर अथिक सही उकुति मनोरथ गेल कही ॥६॥
पृथिविचन्द भने मेदिनिसार ई रस बुझए मनिक दुलार ॥७॥

१३—गुञ्जरीरागे

कुमुदबन्धुमलीनभासा चारुचञ्चकवण विकासा ।
शुद्ध पञ्चम गाव कलरव कलय कण्डी कुञ्जरे ॥ध्रुवं॥
रे रे नागर जान दे घर छोड अञ्चल जाव ।

पथ नहि पथिक सञ्चर ।
लाज डर नहि तो परानी दे मेरानी रे ॥

सुनिञ दन्दा जनक रोरा चक्क चक्की विरह थोला ।
निसि·विरामा सघन हक्कइ तम्बँचूलारे ॥

धोए हलु जनि नयन कञ्जल अमिञ लए जनि कएल उज्जल ।
अवहु न वल्लभ तुअ मनोरथ काम पूरओ रे ॥

हृदय उखलु मोतिम—हारा निफुलफुल मालति माला ।
चन्द्रसिंह नरेस जीवओ भानु जम्पए हे ॥

१४—विभासरागे

बोलितहु साम साम पए बोलितहु नहि से से विसवासे ॥१॥
अइसन पेम मोर विहि विघटाओल दूना रहलि दुरासे ॥ध्रुवं॥२॥
सखि हे कि कहब कहइ न जाइं ।
मन्द दिवस फल गनहि न पारिअ अपनहि कुपुत कन्हाईं ॥३॥
जलहुक थल जञो भरमहु बोलितहुँ जल थल थपितहु वेदे ॥४॥
अनुपम पिरिति पगाइति पलले रहत जनम धरि खेदे ॥५॥
अइसना जे जरिअ से नहि करबे कविरुद्रधर एहु भाने ॥६॥

१५—विभासरागे

मुख दरसने सुख पाओला रस विलसि न भेला ॥१॥
सारद चान्द सोहाञोना उगितहि ञाथ गेला ॥२॥ध्रुवं॥
हरि हरि विहि विघटाउलि गज—गामिनि बाला ॥३॥
गुण अनुभवे मन मोहला अवसादल देहा ॥४॥
दुलभ लोभे फल पाओला आवे प्राण सन्देहा ॥५॥
मेनका देवि पति भूपति रस परिणति जाने ॥६॥
नर—नारायण नागरा कवि धीरेसर भाने ॥७॥

APPENDIX B

The incomplete songs found in the N. MS.

१—कोलाररागे

अथिक नवोढा सहजहि भीति आइलि मोरे वचने परतीति ।।१।।
चरण न चलए निकट पहुपास रहलि धरनि धरि मान तरास ।।
ध्रुवं।।२।।
अवनत आनन लोचन वारि निज तनु मिलि रहलि वरनारि ।।३।।

२—मालवरागे

माधव रजनी पु(नु) कतए आउति सजनी शीतल ओरे चन्दा ।।१
वड़ पूने मीलत गोविन्दा ना रे की ।२। ध्रुवं।
मुख ससि हेरि, अधर अमिञा कत वेरी, अनन्दे ओरे पिबइ
मुइलओ मदन जिअवे ना रे की ।।३।। ध्रुवं।।
हरि देल हरवा, अलषित रतन पवरवा, जीव लाए रे धरवा
निधन नाञी निधाने नारे की ।।४।।
आतम गरइ वडे पुने पुनमत परइ मानसओ पुरला
सकल कलुख विहि हरला ना रे की ।।५।।

३—मालवरागे

पाउस निअर आएला रे से देषि सामि डराञो ।।१।।
जखने गरजि घन वरिसता रे कञोन सेरि पराञो ।।२।। ध्रुवं।।
वचना मेरो सुन साजना रे वारिस न तेजिअ गेह ।।३।।
जकरा भरे युव युवती रे से कैसे जाए विदेस ।।४।।
तोहें गुण आगर नागरा रे सुन्दर सुपहु हमार ।।५।।
सोने वरिस घन सूनिञा रे चौखडहु तसु नाम ।।६।।

४—धनछीरागे

कोमल कमल काञि विहि सिरिजल मो चिन्ता पिआ लागी ॥१॥
चिन्ताभरे नीन्दे नहि सोअञा़ि रअनि गमावञा़ि जागी ॥२॥ध्रुवं॥
वर-कामिनि हो काम पिआरी निसि अन्धिआरि डरासी ॥३॥
गुरु नितम्ब भरे ललहि नहि पारसि कामक पीडलि जासी ॥४॥
साञो़न मेह (रि)मिझिमि वरिसए वहल भमए जल पूरे ॥५॥
विजुरि लता चकमक कर (ए) डीठी न पसरए दूरे ॥६॥

५—धनछीरागे

मञो़ तञो़ आज देंषलि कुरङ्गि—नयनिञा सरदक चान्द·वदनिञा।
कनकलता जनि कुन्दि वैसाञो़ल कुचयुग रतन कटोवालो ॥२॥
दसनजोति जनि जनि मोति वैसाओल अधर तसु रङ्ग पवरवालो।३।

६—धनछीरागे

मुख तोर पुनिमक चन्दा अधर मधुरि फुल गल मकरन्दा ॥१॥
अगे धनि सुन्दरि रामा रभसक अवसर भेलि हे वामा ॥२॥ध्रुव॥
कोपे न देहे मधुपाने जीवन जोवन सपन समाने ॥३॥

७—मालवीरागे

तोहि पटतरे करि काहि लावए ॥१॥
एहि जुग नही अउरु कोइ दृष्टि आवए ॥२॥
सतयुग के दानि अरु करन बलि होए ॥३॥
गए हरिश्चन्द हे तिमरि वरु पावए ॥४॥
दुज जुह अव्यु—

८—कोलाररागे

कतन जातकि कतन केतकि कुसुम वन विकास ॥१॥
तइओ भमर तोहि सुमर न लेअ कतहु वास ॥२॥ध्रुवं॥
मालति वधओ जाएत लागि ॥३॥

भमर वापुल विरहे वेआकुल तुअ दरसन लागि ॥४॥
जखने जतहि वन उपवन ततहि तोहि निहार ॥५॥
लिहि महीतल तोहि परेषए तोहर जीवन सार ॥६॥
समय गेले नेह बढ़ओवह कुसुम होएत झाल ॥७॥
भमर जनु अचेतन बुझह छुइते कर नि(र) माल ॥८॥

९—कोलाररागे

हाथिक दमन पुरुष—वचन कठिने वाहर होए ॥१॥
ओ नहि लुकए वचन (न) चूकए कतो करेओ कोए ॥२॥ध्रुवं॥
साजनि अपदहि गौ(र)व गेल ॥३॥
पुरुब करमे दिवस दुखे ले सवे विपरित भेल ॥४॥
जानल सुनल ओ नहि कुजन ते हमे लाओल रीति ॥५॥

१०—विभासरागे

आज परसन मुख न देषए तोरा चिन्ताञो सहज विकल मनमोरा ॥१॥
आएल नयन हटिए का लेसी पछिलाहु जके हसि उतरो न देसी ॥२॥
ए वरकामिनि जामिनि गेली अरथिते आरति चौगुण भेली ॥३॥
चन्दा पछिम गेल परगासा अरुण अलंकृत पुरन्दर—आसा ॥४॥
मानिनि मान कञोन एहु वेरी तिला एक आडेहु डोठि हल हेरी ॥५॥
सयन क सीम तेजि दुर जामी एकहि सेज भेलाहु परवासी ॥६॥
ताहि मनोरथ जे कर वाधा .... ॥७॥

११—ए(वसन्त)रागे

नाचहु रे तरुणिहु तेजह लाज आइलि वसन्त ऋतु वनिक राज ॥१॥
ध्रुव॥
हस्तिनि चित्रिणि पदुमिनि नारि गोरि सामरि एक बूढि वारि ॥२॥
विविध भान्ति कएलन्हि सिङ्गार परिहन पटोर गिम झुल हार ॥३॥
केओ अगर चन्दन घसि भर कटोर ककरहु खोञाछा कपुतवोर॥४॥
केओ कुङ्कुम मरदाव आङ्ग ककरिहु मोतिआ भल छाज माग ॥५॥

Appendix C

The Beginning and the Concluding Syllables of the different folios.

F. No.	Begins	※Song No.	Ends	※Song No.
1b	हृदय तोहर	1	पथ निशाचर सहसे	2
2a	सञ्चर	2	सुन्दरि नहि मनोरथ	3
2b	ओल	3	विरुह बोलए से	4
3a	से ओ	4	भमर भमर	5
3b	सवे	5	कलामति पीउख	6
4a	पीब	6	गेला । जिव-	8
4b	-हु अराधन	8	चकोरा । भन-	9
5a	-इ विद्यापती...	9	तोर । मन द-	11
5b	-ए बुझल	11	मरण भला	12
6a	भने विद्यापती-	12	के मोरा जा-	14
6b	-एत दुरहुक दूर	14	कारनि	15
7a	वैदे निरसि	15	अनुसए पा-	16
7b	-ओल वचन	16	भने विद्यापतीत्यादि	17
8a	मालवरागे । आसा	18	जामिनि आ-	19
8b	-ध अन्धार	19	मालवरागे	20
9a	मोरि अविनय	20	मधुहु	21
9b	मधु विशेष	21	ए कान्हु ए कान्हु तो-	22
10a	-हु जे सयान	22	हरि जत बो-	24
10b	-लल आदर	24	कुशले आओब	25

※ To facilitate reference to songs, whose location cannot be directly inferred from the figures given in the two columns, their Nos. have been quoted within brackets.

F. No.	Begins	Song No.	Ends	Song No.
11a	निज आलए	25	हरितह पाव प–	2(
11b	–राभव एत सबे	26	हरि-रिपु-नन्द-प्रिया	2
12a	सहोदर नहि दे	27	वचन नहि के प–	2
12b	–रमाने	29	मधुर जे छलि	AP A –
13a	आजे से भेलि तीति	AP A –1	जिव रहत हमार	3
13b	सेष डार टुटि पलल	31	तोह काज, गुरु–	3'
14a	–जन परिजन परिहर	32	तोहर ह्र--	3
14b	–दय कुलिस कठिन	34	ताहि बन्धि	3
15a	मेलञो अन्ध-कूप	35	देषतहि अपनी आखि	3(
15b	सूध मासु	36	देह अति खिन भेल नयने	37
16a	गरए जलधार	37	मधुरपति सपने मो	39
16b	आज तखनुक	39	(AP.A. 2) बान्धल हीर अरजल ए	40
17a	हेम	40	दरसए लोभ	41
17b	राङ्कक हाथ	41	एकसर उग चन्दा, गए	43
18a	चकोरी अमिञ	43	विमुख जाएब अ–	44
18b	–बे अनाइति मोरि	44 (45)	कत वेरीअ–	AP. B.–2
19a	नन्दे ओरे	AP B.–2 (46)	भेद न जानए	47
19b	–पहू	47	विद्यापतीत्यादि। मा–	48
20a	–लवरागे। सुखे न	49	जखने	AP. B.–3
20b	गरजि घन बरसि–	AP. B.–3	सब भेल बाधे	50
21a	सुरतरु	50	अनुचित पलु मो	AP. A.–3
21b	–र। जनु विघटावहु	AP.A.–3	सिरिसि कुसुम	52
22 a	कोमल ओ धनि	52	कञोन नारि	53
22 b	भनइ विद्यापति	53 (54)	एहे परिनाम, जैस–	AP. A.–4
23a	–न प्रथम तैसन	AP.A.–4 (55)	कए तोह सनि सी–	56
23b	–ट, कएलह	56	हृदयक धाधस धस–	57
24a	–मसि मोहि	57	सखि आपन गे–	59

F. No.	Begins	Song No.	Ends	Song No.
24b	–आन । हाथिक	59	साहस तोर के	60
25a	जान कञोन	60	वसने जाएब	62
25b	हे आग सवे गोए	62	निकट नहि होएब	63
26a	विशेषी	63	जान वहूत। की	65
26b	फल तेसर कान जनाए	65	अपनेञो	66
27a	हृदय बुझाबए	66	वैसलि अछलिहु	68
27b	घर नहि दोसर	68	गुण निधान	69
28a	अलपहि माने	69	विद्यापतीत्यादि	70
28b	धनछी रागे	71	ननन्द नहि अ–	72
29a	–छए समाज	72	उडए पसारलि	73
29b	पाखि	73	कर सर सन्धान	74
30a	तुअ गुण बान्धल	74	मुख मोलल मोपति	75
30b	जीवन मन्दा	75	ध्रुवं	77
31a	माधव सुन्दरि	77	विद्यापतीत्यादि	78
31b	धनछी रागे	79	कान्ह तोहहि ज–	80
32a	–दि आथि	80	पञोलहु	81
32b	लोते न करए विचार	81	भल	83
33a	भेल मालति	83	उपर पौरि उप–	85
33b	–चरिअ सञानी	85	रजनी दुर अ–	86
34a	–भिसार	86	वचन समय वेव–	88
34b	–हार	88	कुलिस अइस–	89
35a	–न हिअ फाट नही	89	ई भेल भान	91
35b	अवे दिने दिने	91	अधोमुख पिब–	92
36a	–ए सरोज	92	काचे	94
36b	काञ्चने छाडलि	94	कत बोलइ–	95
37a	–ते लाज	95	रिपु मु–	97
37b	–ख विदिस वसन	97	हमे अदबु–	98
38a	–द रंगे	98	पलल परान, अ–	99

F. No.	Begins	Song No	Ends	Song No.
38b	–बहु न उपसम	99	ध्रुवं। अइ–	101
39a	–सन। सुमुखि	101	भन–	102
39b	–इ विद्यापतीत्यादि	102	ध्रुवं	104
40a	ए सखि लाजे	104	सवहि भेल सार	105
40b	विद्यापति कह	105	कत कए नहि दी–	107
41a	–ब। श्रो नहि	107	हरदि भेल पेम	109
41b	श्रति परिमसने	109	करह जनु मान	110
42a	सोरह सहस-गोपी-पति	110	श्रासा दइए उपेखह श्राज	112
42b	हृदय विचारह	112	श्राबहु करिश्र रस परिह–	113
43a	–रि लाज। अङ्गिरल ऋण	113	नागर जे हो–	115
43b	–श्र कि करत चाहि	115	हाथ रतन धरि ब–	116
44a	–दन निहारि	116	परसि हलह ज–	118
44b	–नु पिसुनक बोल	118	जाबे मदन अधिका–	119
45a	–री। दिन दस गेले	119	मधुरिम दुइ बानि	120
45b	सुरत निठुर मिलि	120	सोलह सहस गोपि मह	12
46a	रावि। पाट महादेवि	122	बस	12
46b	वथान भाखि	123	(AP. A. 5) कान्हि विहि सि– AP. B.–	
47a	–रिजल मो चिन्ता	AP B –4	श्राध भोग विलासा	AP. A.–
47b	श्राध पिनाक	AP A.–6	AP.B. 5,6) पूत-कलत्त-सहो–	12
48a	–दर-बन्धव सेप	124	भरमहु	12
48b	कबहु लेब नहि नाम	125	तेँ अपरा–	12
49a	–धे। मोर पँचवान	126	करब गरास	12
49b	ध्रुवं	128	नागर श्राश्रो चौछोल	12
50a	विरह क बोलए	129	परिहाउलि से–	13
50b	–त–सारङ्ग कर वामा	131	अन्त नहि होए	13
51a	जाबे से धन	132	श्रासावरी रागे	13
51b	वारिस निसा	134	निकारुए। परम दा–	13

F. No.	Begins	Song No.	Ends	Song No.
52a	-रुणा मरब्यो हृदय फाटी	134	(AP. A. 7) ध्रुवं	135
52b	अबे कैसे जीउब	135	सरो-	136
53a	-वर-घाट विकट	136	सरोवर तीर	137
53b	सुरु अरुणोदय	137	उखलल अश्रोछा भा-	138
54a	-र । भेटले भेटत	138	काठे ओ रस दे	140
54b	नाना बन्ध	140	मधुरिम बानी	141
55a	निअर अएलाहु	141	कहइते लाज	142
55b	तोर विलासे	142	अभिनव सङ्गम ते-	143
56a	-जहि तरासा	143	निव्य न वुझीअ दो-	145
56b	-स । करम विगत	145	हमे चातक जल ब-	147
57a	-न्दुक काज	147	दुज जुह अव्यु	AP. B -7
57b	अहिरानी रागे	148	जूथे जूथे उग च-	149
58a	-न्दा । ध्रुवं	149	अपदहि नि-	150
58b	-रपेष । कत गुरुजन	150	वनज-वन्धु-सुत-सुत दए	152
59a	सुन्दरि चललि	152	तैसन मुख च-	153
59b	-श्रल नयन चकोरा	153	अतुर विनय	154
60a	जत से	154	केदरा रागे	155
60b	छलि भरमे	156	मन वस मन भ-	AP. A.-8
61a	-र कर अवसादे	AP. A -8	(157) कतन जातकि क-	AP B. 8
61b	-त न केतकि	AP. B -8	नख दोष देषल कु-	158
62a	-च करतल	158	कनक-	159
62b	-लश जनि	159	(AP. A -9) नारङ्गि छो-	160
63a	-लङ्गि कोरिक	160	हरल मन जा-	161
63b	-हेरि उदे से	161	दूषण ला-	162
64a	-गत भूषण	162	(AP. A.-10) हेरी न	163
64b	-यनकाजर	163	उपजाए पे-	164
65a	-मक आङ्कुर	164	लाजे	165

F. No.	Begins	Song No	Ends	Song No
65b	ध्रुवं	165	गेला भेल	166
66a	मोरा मन	166	भनइ विद्यापतीत्यादि-	167
66b	कोलार रागे	168	साजनि पिसुन	169
67a	वचन देहे	169	गुरु	170
67b	गृह तेजि	170 (171,	कोला-	AP B-1
68a	-र रागे अथि०	AP B.-1	सुपुरुष	172
68b	सुपुरुष सह अवसाद लो	172	गोए	173
69a	कहहि न	173	जसि अवस	174
69b	तनु	174	नयने	176
70a	चराओल रागे	176	माधवे वर	177
70b	मागल	177	मानिनि जन-	179
71a	-माने	179	पिउ मो-	180
71b	-हि। जओ	180	केतकि गे-	182
72a	-ला सौरभे	182	(AP. B-9) तारापतिरिपु-	183
72b	खण्डन	183	तातहु सरि-	184
73a	-स कुच	184	विकल	185
73b	हृदय नहि	185	वाहु पैरि	186
74a	एतवा	186 (187	वरिसए	188
74b	लागल	188	मति भर-	AP. A.-12
75a	-मलि थिक	AP A.-12	पेम मनो	189
75b	-रथ हठे	188 (189)	भनइ विद्याप-	190
76a	-तीत्यादि	190	नही न-	192
76b	-हि कए	192	करए पार	193
77a	सकल अभिमत	193	साखी ध्रुवं	195
77b	कहहि मो	195	रुचि तोर	196
78a	कओने	196	मिलत आ-	197
78b	-नि कओने	197	-राङ्गलि राति	199
79a	ध्रुवं	199	मञे गा-	201

F. No.	Begins	Song No.	Ends	Song No.
79b	–थव चान्दे	2‹1	केओ सखि म–	202
80a	–न दए चरण	202	(203) कलयकण्ठी AP A.	13
80b	कुञ्जरे	AP. A 13	नयन तो–	204
81a	–र काजरे कार	204	सरीर धर–	205
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3	21	smrti	smrti
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10	1	leaving	living
11	8	of the	of
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78	17	*tohī*	*tohi*
82	11	delete	but
86	,,	*bhanita*	*bhanitā*
,,	26	having	reading
87	24	heart, whom	heart. Whom

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